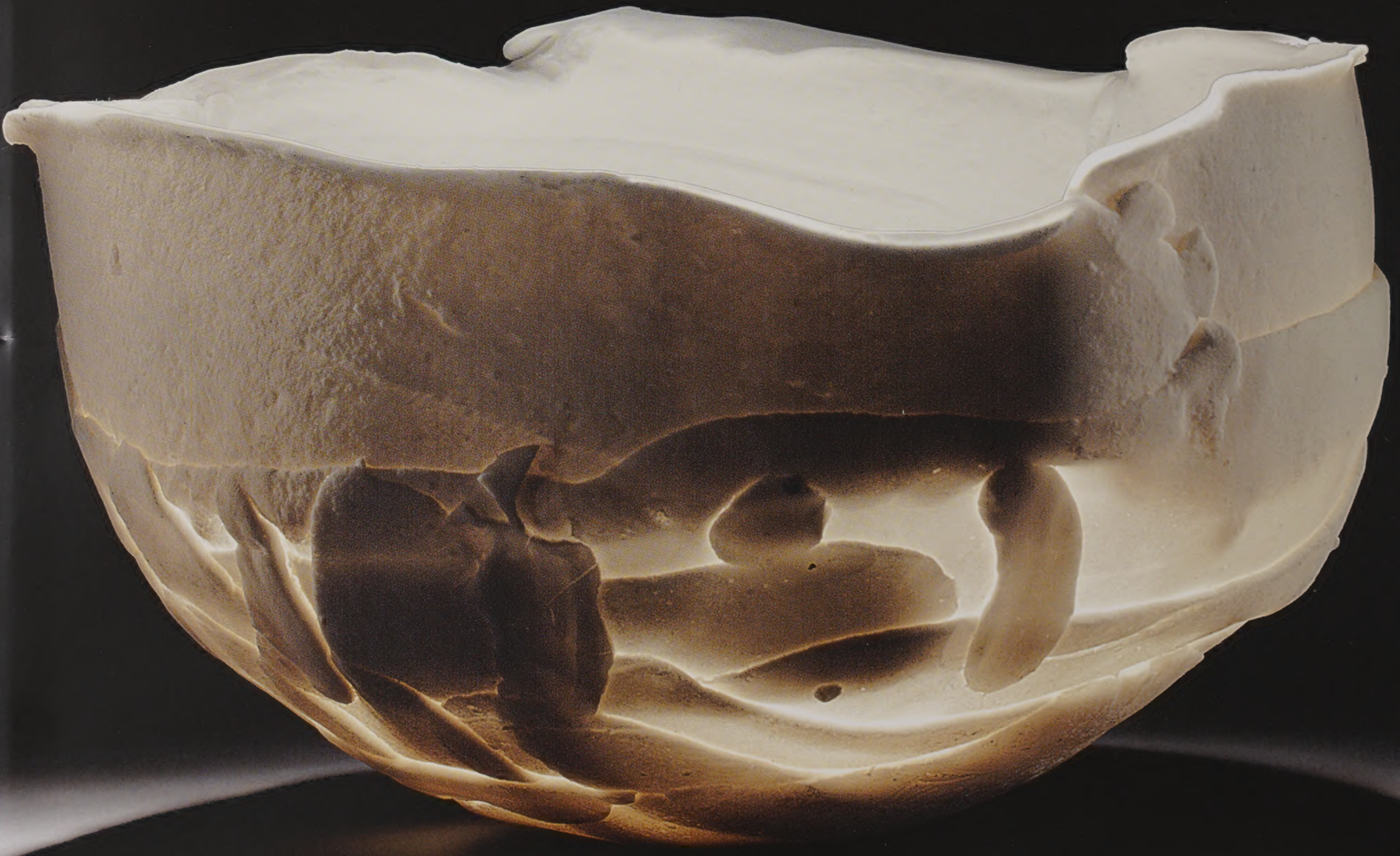


CRAFTING A LEGACY

Contemporary American Crafts in the Philadelphia Museum of Art



CRAFTING A LEGACY

Contemporary American Crafts in the
Philadelphia Museum of Art

by Suzanne Ramljak

with an introduction by Darrel Sewell

Published to mark the twenty-fifth anniversary of the Philadelphia Museum of Art Craft Show, *Crafting a Legacy* showcases the Museum's burgeoning collection of contemporary American crafts. More than one hundred color plates illustrate many of the Museum's prime holdings in ceramics, wood, fiber, glass, metal, and furniture. Entries on sixty-four featured artists, including Dale Chihuly, Wharton Esherick, Sheila Hicks, and Peter Voulkos, place their work in the context of the dynamic field of American crafts. Suzanne Ramljak discusses the valuable role that crafts play in contemporary culture and artistic practice. In a world of bland, mass-produced consumer goods and technologically mediated virtual experience, Ramljak argues that crafts—one-of-a-kind handmade objects—can reawaken our senses. Darrel Sewell, the Robert L. McNeil, Jr., Curator of American Art, outlines the history of the crafts collection at the Philadelphia Museum of Art, as well as the vital role Philadelphia has played as a center for innovation in contemporary crafts. The book also includes an illustrated checklist of the Museum's more than three hundred holdings in contemporary crafts.

Crafting a Legacy will be of interest to artists, collectors, and all who appreciate the beauty of finely crafted handmade objects.

This book is published in celebration of the twenty-fifth anniversary of the Philadelphia Museum of Art Craft Show and is made possible by the generous sponsorship of The Women's Committee of the Philadelphia Museum of Art.





CRAFTING A LEGACY

Contemporary American Crafts in the Philadelphia Museum of Art

Suzanne Ramljak

with an introduction by Darrel Sewell

Philadelphia Museum of Art

Jacket/cover: *front*, Rudolf Staffel, *Bowl*, 1969 (pl. 25); *back*, James Prestini, *Bowl #107*, 1947 (pl. 101, detail)

Frontispiece: Gertrud and Otto Natzler, *Bowl*, 1946 (pl. 15, detail); page 5: Dale Chihuly, *Five Nested Glass Bowls*, before 1982 (pl. 75, detail); page 8: James Prestini, *Bowl #92*, 1950 (pl. 99, detail); pages 10–11: Chunghi Choo, *Decanter*, 1980 (pl. 84, detail); page 13: Bennett Bean, *Untitled (Double Series)*, 1998 (pl. 2, detail); pages 14–15: Dale Chihuly, *Chief Pattern Blanket*, 1975 (pl. 74, detail); pages 22–23: Sheila Hicks, *Tresors et Secrets*, 1990–95 (pl. 43, detail); page 27: Richard Marquis, *Marquiscarpa #95-9*, 1995 (pl. 79, detail of top view); page 29: Richard DeVore, *Bowl*, 1976 (pl. 4, detail); page 77: Lewis Knauss, *Field*, 1998 (pl. 44, detail); page 99: John Cederquist, *Steamer (Cabinet)*, 2001 (pl. 61, detail); page 121: Toots (Mary Ann) Zynsky, *Untitled Landscape*, 1992 (pl. 83, detail); page 135: William Harper, *Pagan Baby #10: Orange Scarab*, 1978 (pl. 85c, detail); page 149: Gyöngy Laky, *Evening*, 1995 (pl. 95, detail); pages 162–63: Judy Kensley McKie, *Panther Bench*, 1982 (pl. 69); page 190: Michael Olszewski, *The Weight of Being*, 2000 (pl. 49, detail); page 191: Jun Kaneko, *Plate*, 1984 (pl. 12, detail)

Robert Arneson, *David (David Gilhooly)*, 1977 (pl. 1) © Estate of Robert Arneson/Licensed by VAGA, New York, NY

Produced by the Department of Publishing
Philadelphia Museum of Art
2525 Pennsylvania Avenue
Philadelphia, PA 19130
U.S.A.
www.philamuseum.org

Edited by David Updike
Production by Richard Bonk
Designed by Eileen Boxer, Boxer Design, Brooklyn, New York
Object photography by Graydon Wood and Lynn Rosenthal
Color separations by Professional Graphics, Inc., Rockford, Illinois
Printed and bound in Belgium by Snoeck-Ducaju & Zoon

Text and compilation copyright © 2002 Philadelphia Museum of Art

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any other information storage or retrieval system, without permission in writing from the publisher.

Library of Congress Cataloging-in-Publication Data

Philadelphia Museum of Art.

Crafting a legacy : contemporary American crafts in the Philadelphia Museum of Art/Suzanne Ramljak with introduction by Darrel Sewell.

p. cm.

Includes bibliographical references and index.

ISBN 0-87633-161-4 (cloth) — ISBN 0-87633-162-2 (paper)

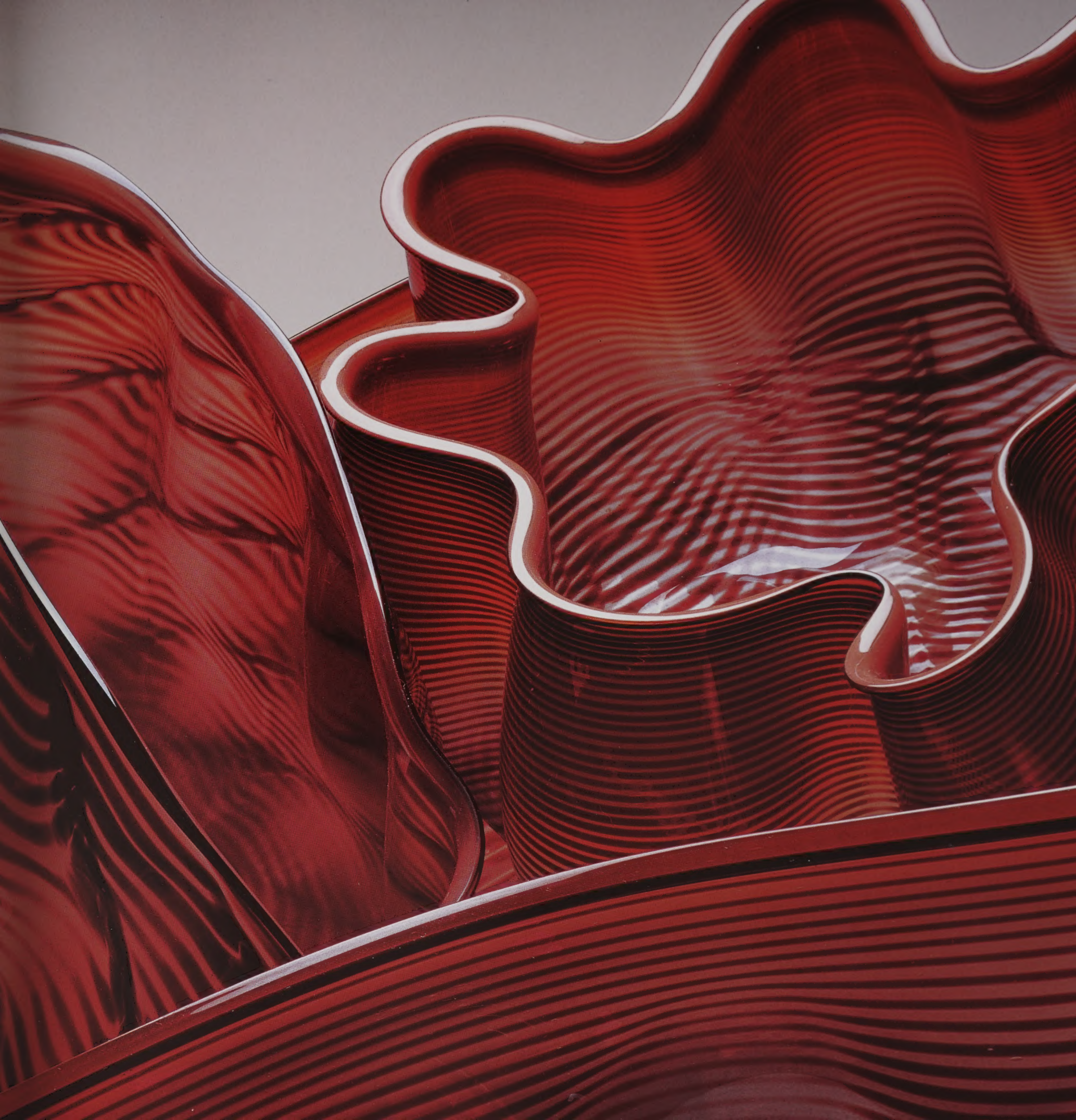
1. Decorative arts—United States—History—20th century—Catalogs. 2.

Handicraft—United States—History—20th century—Catalogs. 3. Philadelphia Museum of Art—Catalogs. I. Ramljak, Suzanne. II. Title.

NK808 .P495 2002

745.5'0973'07474811—dc21

2002072705



FOREWORD 8

Anne d'Harnoncourt

PREFACE 10

Judy C. Pote

A LEGACY OF CRAFTS 14

CONTEMPORARY CRAFTS IN THE PHILADELPHIA
MUSEUM OF ART

Darrel Sewell

CERAMICS 28

Robert Arneson

Bennett Bean

William Daley

Richard DeVore

Ruth Duckworth

Viola Frey

David Gilhooly

Wayne Higby

Jun Kaneko

Michael Lucero

Ron Nagle

Gertrud and Otto Natzler

CONTENTS

NECESSARY LUXURIES 22

ON THE VALUE OF CRAFTS

Suzanne Ramljak

William Parry

Kenneth Price

Richard Shaw

Paul Soldner

Rudolf Staffel

Toshiko Takaezu

Robert Turner

Peter Voulkos

Robert Winokur

Beatrice Wood

Betty Woodman

FIBER 76

Sheila Hicks
Lewis Knauss
Richard Landis
John McQueen
Michael Olszewski
Ed Rossbach
Cynthia Schira
Joyce Scott
Thomas Stearns
Lenore Tawney
Evelyn Svec Ward
Claire Zeisler

FURNITURE 98

Wendell Castle
John Cederquist
Wharton Esherick
James Krenov
Sam Maloof
Wendy Maruyama
Judy Kensley McKie
George Nakashima

GLASS 120

Howard Ben Tré
Dale Chihuly
Dominick Labino
Harvey Littleton
Richard Marquis
Tom Patti
Judith Schaechter
Toots (Mary Ann) Zynsky

METAL 134

Chunghi Choo
William Harper
Stanley Lechtzin
Albert Paley
Richard Hoffman Reinhardt
Olaf Skoogfors

WOOD 148

David Ellsworth
Gyöngy Laky
Mark Lindquist
Edward Moulthrop
James Prestini
Robert Stocksdale

THE COLLECTION 164

Checklist by Amanda Clifford

SELECTED BIBLIOGRAPHY 188

INDEX OF ARTISTS 190



FOREWORD

Anne d'Harnoncourt

THE GEORGE D. WIDENER DIRECTOR
AND CHIEF EXECUTIVE OFFICER

This long-awaited book bears handsome witness to the confluence of three important strands in the history of the Philadelphia Museum of Art: the institution's strong commitment to the decorative arts and to American art since its founding; the energy and creativity of The Women's Committee of the Museum, as particularly evident in their invention of the Philadelphia Museum of Art Craft Show and its huge success over the past twenty-six years; and the alert curatorial eye and knowledge of the field of American crafts brought to the Museum with Darrel Sewell's arrival as Curator of American Art in 1973. As the Museum concludes a two-year celebration of its 125th Anniversary, the publication of this book on its American craft holdings fulfills a fundamental mission to make our distinguished and growing collections better known to a wide audience. The late Rudolf Staffel's delicate porcelain bowl illustrated on the cover affords the opportunity for a special tribute to a master among American ceramists whose art will continue to amaze and delight an international public, especially seen in such depth as in this Museum.

To all the generous donors of objects and funds that have built the collection recorded here, most especially The Women's Committee and the Craft Show Committees over the years, go our heartfelt thanks. Several of the most spectacular recent acquisitions have come as 125th Anniversary gifts, inspired by the efforts of the Committee on Collections 2001 and its zealous chairman, Harvey S. Shipley Miller. To Darrel Sewell, upon the occasion of his retirement this year as curator after a tenure of almost three decades, go the warmest good wishes of his Museum colleagues and gratitude for his informed and thoughtful commitment to superb quality. Together he and I thank Suzanne Ramljak for her fine text, which discusses many of the objects in the collection in depth for the first time, and Amanda Clifford for compiling the checklist and organizing the photography project. The book owes its striking appearance to designer Eileen Boxer, as well as Museum photographers Graydon Wood and Lynn Rosenthal and Jason Wierzbicki, Photography Coordinator. It was brought into being by the terrific team of Rich Bonk, Book Production Manager, and David Updike, Associate Editor, under the experienced eye of Sherry Babbitt, Director of Publishing.

Last, yet foremost, it is the imagination, craftsmanship, and love of their materials of the artists themselves that we collectively celebrate and salute.



PREFACE

Judy C. Pote

PRESIDENT, THE WOMEN'S COMMITTEE OF THE
PHILADELPHIA MUSEUM OF ART

The Women's Committee of the Philadelphia Museum of Art was formed in 1883, a mere seven years after the founding of the Museum itself, with twenty-seven original members who were concerned primarily with planning festivities, organizing modest fundraising efforts, and providing public relations assistance. Over the years, the Committee has both increased its membership, which now numbers forty-five, and greatly expanded its scope of activities and its financial gifts to the Museum. The Committee's fundraising efforts have gone toward enhancing the Museum's collections, establishing curatorial chairs and funding curatorial salaries, renovating the Museum building, installing new computers and equipment, underwriting exhibitions, and launching the popular Wednesday Night at the Museum series. The Women's Committee also provides ongoing funding for the Museum Guide program, accessible programs for people with disabilities, and fresh flowers for the Great Stair Hall. Past projects include publishing a cookbook, *The Fine Art of Cooking*, and adopting an inner-city school. By far, however, the largest project undertaken by The Women's Committee has been the annual Philadelphia Museum of Art Craft Show.

The Craft Show had its origins in a 1974 exhibition and sale of handmade jewelry called *A Touch of Gold*, organized by The Women's Committee. The great success of this event convinced the Committee to host an annual craft show as a fundraiser for the Museum. In November 1977 the first Philadelphia Museum of Art Craft Show was held at Memorial Hall, bringing craft artists and collectors from around the country to Philadelphia and netting \$25,000 for the Museum. Over the years, the show moved from Memorial Hall to the 103rd Engineers Armory to the Philadelphia Civic Center before settling in its current home, the Pennsylvania Convention Center, in 1994. Held every November, the Craft Show has become the single largest annual fundraising event for the Museum. In 2001 the Craft Show netted \$405,000, and its cumulative twenty-five-year contribution to the Museum is \$6 million, with a portion of each year's profits designated for the acquisition of contemporary American crafts. It has also come to be considered the finest craft show in the country, with a

reputation for bringing together the highest level of artists and an educated, discerning audience.


As the Craft Show grew in size and scope, a separate committee was formed under the auspices of The Women's Committee to oversee the event. The Philadelphia Museum of Art Craft Show Committee is made up of about a hundred marvelously energetic and dedicated volunteers who work hard all year to make the show in November such a success. We receive more than 1,500 applications each year from artists across the country. In the spring, five knowledgeable professionals in the field—craft artists, gallery owners, collectors, and curators—have the very difficult job of selecting the nearly two hundred artists who will be included in the show. The Committee also seeks to honor the contributions of leading craft artists through its Award for Distinguished Achievement. Past recipients of the award include Rudolf Staffel, Harvey Littleton, Sam Maloof, and Beatrice Wood, all of whom are represented in the pages of this book.

It has long been a goal of The Women's Committee to publish a scholarly book on the Philadelphia Museum of Art's fine collection of contemporary American crafts. We have many people to thank for this publication, the purpose of which is to honor and recognize the artists represented in the collection. Anne d'Harnoncourt, the George D. Widener Director and Chief Executive Officer of the Museum, has always been behind all of our projects. Darrel Sewell, the Robert L. McNeil, Jr., Curator of American Art, whom we consider "our curator," has over the years helped to assemble the impressive collection on display here. We are also very grateful to have been able to enlist one of the leading scholars in the field, Suzanne Ramljak, to contribute an essay and write the catalogue entries. Eileen Boxer of Boxer Design gave the collection the elegant treatment it deserves in these pages. Sherry Babbitt, Director of Publishing at the Museum, and David

Updike, Associate Editor, worked tirelessly to make this book happen. Nancy O'Meara, Craft Show Manager, in addition to her myriad duties as negotiator, organizer, and promoter of the show, also helps keep the rest of us on our toes. Last, but certainly not least, we would like to thank the entire Craft Show and Women's Committees, past and present, for a job well done.

We hope you will visit the Philadelphia Museum of Art to see our collections firsthand, and that you will always remember to attend the Philadelphia Museum of Art Craft Show in November. It is with pleasure that The Women's Committee has sponsored the publication of this book. Enjoy it!





A LEGACY OF CRAFTS

CONTEMPORARY CRAFTS IN
THE PHILADELPHIA MUSEUM OF ART

Darrel Sewell

THE ROBERT L. McNEIL, JR., CURATOR OF AMERICAN ART

Contemporary crafts were among the first objects to enter the collections of the Philadelphia Museum of Art when it was founded in 1876. The expansive displays of human achievement and creativity at the Centennial Exposition in Philadelphia that year—the first of the great international exhibitions to be held in the United States—had a profound influence on American culture. Describing the impact of the Centennial, one perceptive critic recalled: “the pictures and marbles of Europe, the stuffs and brasses and carvings of India, the keramics [*sic*] of the Flowery Kingdom, the grotesque lovelinesses and the majestically splendid trifles of Japan, flung their challenge in the face of Yankee steam and steel, and said, (with none to contradict), *You are a means towards living: we are an end to live for.*”¹ Inspired by a new awareness that American goods had to compete aesthetically—as well as in their inventiveness and soundness of manufacture—in an international market, the founders of the Museum joined it to a school for training students who would improve the appearance of mass-produced goods of all kinds.

The collections of this new Pennsylvania Museum and School of Industrial Art were intended to serve as examples of design and technique for pupils in the school, reflecting a conviction that good design began with a thorough knowledge of hand-crafted works of the past. As a result, the Museum’s first acquisitions were primarily ceramics, glass, metalwork, furniture, and textiles as well as architectural models and casts of architectural elements (fig. 1). These were variously referred to as “decorative arts,” “useful arts,” “industrial arts,” and occasionally “handicrafts,” but the existence of a hierarchy dividing these categories from painting and sculpture was vigorously denied: “where lies the line of division? In truth, there is none; the same fundamental principles govern all—it is in only comparatively modern times that dividing lines have been drawn, to the loss of both the ‘Major’ and the ‘Minor’ arts.”² A few paintings were donated in the early years, but paintings did not reach significant numbers in the Museum until Mrs. W. P. Wilstach bequeathed 155 paintings and an endowment for future acquisitions of painting and sculpture to the city in 1893.

Many of the contemporary craft objects purchased in 1876, mostly from the exhibitions at the Centennial, were modern renditions of traditional ethnic handwork or

factory-made replicas utilizing new techniques, such as the reproductions of vessels of bronze and other metals produced by the electrotyping process. Others were hailed as examples of innovative design, such as the Renaissance-style porcelain ewer and stand designed and painted in 1875 by the English artist Thomas John Bott, Jr., with a scene of the Triumph of Scipio after the sixteenth-century Italian artist Perino del Vaga, done in the manner of Limoges enamels.

The acquisition of objects of all kinds continued for the next fifty years, and additions of ceramics and glass especially were enthusiastically sought by Edwin AtLee Barber, who joined the Museum in the honorary position of Chief of the Department of Archaeology in 1879 and was named Director in 1907. Barber had a true collector's enthusiasm for ceramics; his personal collection was purchased in 1892 as

the nucleus of the newly founded Department of American Pottery and Porcelain. During his tenure at the Museum, he expanded the variety of ceramics collected, produced scholarly texts in the field, held exhibitions, and encouraged ceramics manufacturers to donate examples of their work. Barber collected some of the most advanced work in contemporary ceramics and glass from Europe and the United States, and by the time of his death in 1916 the Museum owned major examples by Marc-Louis-Emmanuel Solon for Mintons, Ltd., Kataro Shirayamadani for Rookwood Pottery (fig. 2), Louis Comfort Tiffany, and Emile Gallé, among others. These unique objects by celebrated artists foreshadowed the craft revival that would occur after mid-century. Apparently Barber's taste did not extend to contemporary work in other mediums, however, nor did that of other



FIG. 1. CERAMICS DISPLAYED IN THE ASIAN ART GALLERY IN MEMORIAL HALL, HOME OF THE MUSEUM FROM 1876 TO 1928

collectors, teachers, and curators attached to the Museum. Except for ceramics and glass, other work in modern styles such as Arts and Crafts, Mission, and Art Nouveau were not acquired.

Two competitive crafts exhibitions were held during Barber's tenure—of pottery and porcelain in 1888, and of pottery, porcelain, glass, terra cotta, tiles, stained glass, and mosaic in 1889—and works by students in the school were displayed regularly in the Museum and illustrated in its *Annual Report* and *Bulletin*. But it was not until 1922 that the first exhibition devoted to contemporary crafts was held. The *Bulletin* for January 1923 commented on the success of the *Exhibition of American Handicrafts* assembled by the American Federation of Arts and remarked, "One of the foremost aims of museum service is to give the modern craftsman a source of inspiration for better and truer work; yet the service is but half fulfilled if, after assembling for his benefit the best examples of workmanship of past ages, we neglect to encourage the worker of today by exhibiting and criticizing the results of his efforts. For our Museum particularly, with its associated School of Industrial Art, the importance of this fact cannot be longer overlooked."³

As these words were written, a new Museum building, begun in 1919, was rising on Fairmount, and the new structure effected a dramatic change in collecting goals. Construction was spurred by three important groups of paintings—the William L. Elkins, George W. Elkins, and John H. McFadden collections—which had been donated with the stipulation that they be installed in the new building by a specific deadline, as well as by the prospect of housing the John G. Johnson Collection of paintings, which had been bequeathed to the city in 1917. These alone would have changed the character of the displays in the Museum radically. However, the new Director, Fiske Kimball, appointed in 1925, conceived the idea of devoting the entire second floor of the building to a historical survey incorporating architec-

tural elements to provide settings for objects of all kinds, arranged in "a chronological and geographical evolutionary order covering the history of art since the beginning of the Christian era"⁴ (fig. 3). Such a goal implied a more systematic and wide-ranging acquisition policy, more stringent evaluation of objects in terms of quality, and consideration of their place in the overall scheme of presentation. Although in theory the new Museum would serve the art school even more effectively, the relation between the school and the collections would be less direct.

Contemporary art was not excluded from the scope of the Museum, but no provision was made for it in the historical arrangement of the second-floor architectural settings, and the contemporary works added were mostly paintings, sculpture, and graphic arts. Surveying the strengths and



FIG. 2. VASE, 1899, MADE BY ROOKWOOD POTTERY, CINCINNATI, OHIO, AND DECORATED BY KATARO SHIRAYAMADANI (JAPANESE, ACTIVE UNITED STATES, 1865–1948). EARTHENWARE WITH UNDERGLAZE DECORATION; HEIGHT 17 $\frac{3}{8}$ INCHES (44.1 CM). GIFT OF JOHN T. MORRIS, 1901–15

weaknesses of the collections nearly twenty years after he had assumed the directorship, Kimball described the Museum's representation of twentieth-century works as being "very strong, except in decorative arts, which are almost totally lacking."⁵ There may have been a plan to build a contemporary collection, however, for in 1929, when the Modern Club of Philadelphia donated a wooden buffet designed in the Art Deco style by Eugene Schoen (fig. 4), it was celebrated as "the first link toward a collection of modern decorative arts ... [that] is particularly welcome owing to the lack of any example of this period in the Museum's permanent collection."⁶ And several exhibitions of contemporary crafts and design were in fact shown at the Museum in the late 1920s: the *Loan Exhibition of Modern Decorative Arts* of 1926 (an abbreviated version of the *Exposition*

Internationale des Arts Décoratifs et Industriels Moderne held in Paris in 1925), the *International Exhibition of Ceramic Art* of 1928, and the *International Exhibition of Glass and Rugs* of 1930. However, acquisitions in these fields over the next several decades were scarce, the Natzler ceramics acquired in 1945 (pl. 16, checklist 49–52) and the printed textiles by June Groff acquired in 1948 (checklist 129–32) being noteworthy exceptions.

Kimball's assessment of the situation of twentieth-century decorative arts in the Philadelphia Museum of Art in 1944 remained accurate twenty years later, although the collections of early modernist painting and sculpture had been given spectacular impetus by the addition of the Louise and Walter Arensberg and A. E. Gallatin collections in 1950 and 1952, respectively, and the Museum had purchased its first



FIG. 3. ROOM FROM *HET SCHEEPJE (THE LITTLE SHIP)*, EARLY SEVENTEENTH CENTURY. GIFT OF EDWARD W. BOK, 1928-66-1. THIS DUTCH ROOM, FROM A HOUSE IN HAARLEM, WAS INSTALLED ON THE SECOND FLOOR OF THE MUSEUM'S NEW FAIRMOUNT BUILDING, WHICH OPENED IN 1928.

Abstract Expressionist painting, *Lumen Naturale* by Hans Hofmann, in 1963.

These same two decades after World War II had witnessed the emergence of the contemporary crafts movement in the United States. Art objects in the traditional craft media of ceramics, fiber, glass, metal, and wood metamorphosed from workshop or factory production utilizing traditional designs and techniques to the productions of independent artists who took what they wanted from the techniques or philosophies of traditional crafts but interpreted them in an original way that was responsive to other currents of contemporary art. To recognize this new development, the American Craft Council founded the Museum of Contemporary Crafts (now the American Craft Museum) in New York in 1956.

By the mid-1960s, Philadelphia had become a vital center for contemporary crafts, largely due to the expanded programs of its many distinguished art schools, including the Tyler School of Art of Temple University, Moore College of Art, Philadelphia College of Art (now the University of the Arts), Philadelphia College of Textiles and Science (now Philadelphia University), and Drexel Institute of Technology (now Drexel University). Seeing a need to publicize this quiet renaissance, gallery owner Helen Drutt, with support from Rev. Richard Jones, founded the Philadelphia Council of Professional Craftsmen in 1967, bringing together the city's craft artists—many of whom were faculty members at the schools. Major exhibitions of contemporary crafts were held at the Philadelphia Civic Center in 1967, 1970, and 1973, and the landmark survey of contemporary crafts, *Objects: USA*, was shown at the Civic Center in December–January 1971–72.⁷

At the Museum, the Inter-Society Committee for 20th-Century Decorative Arts and Design (now known as Collab: The Group for Modern and Contemporary Design at the Philadelphia Museum of Art) was founded in 1970 “to bring together for the Philadelphia public a first-rate, full collection

of this century's masterpieces of decorative arts and design.”⁸ In November of that year, the Museum opened an exhibition of objects acquired through the Committee's efforts, including works by Rudolf Staffel (pl. 25, checklist 78–81), Olaf Skoogfors (pl. 92), Raymond Gallucci (checklist 26), Paula Winokur (checklist 111), and Roland Jahn (checklist 219). Succeeding years have brought additional examples by Staffel, Dominick Labino (pl. 76, checklist 221–32), Karel Mikolas (checklist 239–41), and Ruth Duckworth (pl. 7, checklist 21–23), among many other gifts of twentieth-century American and European design and craftsmanship.

The creation of curatorial positions for twentieth-century art and American art in 1971 allowed the Museum to begin to make a wider study of contemporary American crafts. Works as varied as *David* by Robert Arneson (pl. 1), the

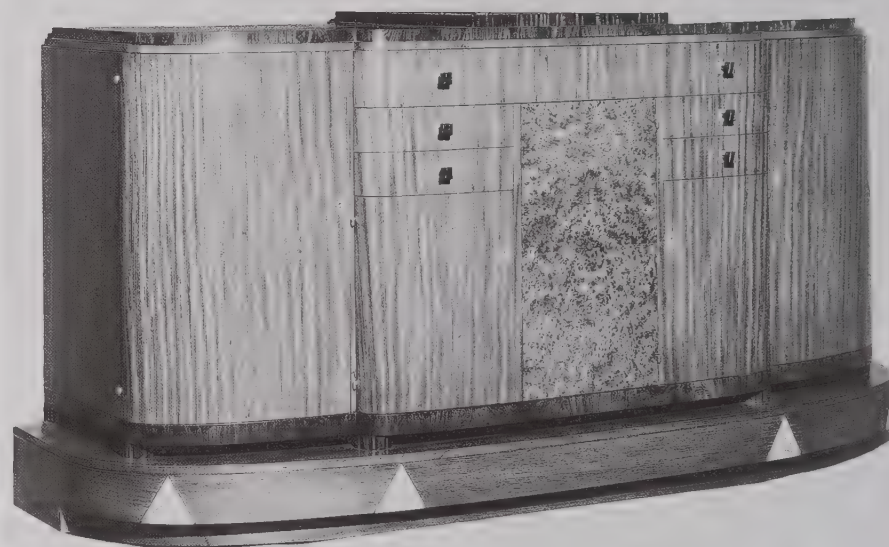


FIG. 4. EUGENE SCHOEN (AMERICAN, 1880–1957), *BUFFET WITH BASE*, 1927. BUFFET: WALNUT, OAK, BUBINGA AND IMBUA BURL, MACASSAR EBONY, AND ROSEWOOD. BASE: WALNUT WITH HOLLYWOOD INLAY. GIFT OF THE MODERN CLUB OF PHILADELPHIA, 1929–45–1A, B

Music Stand by Wendell Castle (pl. 59), and the *Vessel* by William Daley (pl. 3) were added in the mid-1970s. The Museum's Bicentennial exhibition, *Philadelphia: Three Centuries of American Art*, provided an opportunity to place the creative vitality and remarkable transformations in the work of the city's contemporary craft artists in a historical context (fig. 5).

Certainly the most important event for the Museum's collection of contemporary crafts has been the annual Philadelphia Museum of Art Craft Show (fig. 6), organized and launched in 1977 by The Women's Committee of the Philadelphia Museum of Art, which has been devoted to supporting the programs and collections of the Museum since the group was founded in 1883. In its early years the Committee's efforts were largely devoted to providing for the

comfort and health of the students of the school and raising money for prizes and scholarships. Even then, however, there was evidence of interest in contemporary ceramic arts: a member of The Women's Committee organized an exhibition of Rookwood pottery for the school in 1900.

Prior to the Craft Show, The Women's Committee had raised hundreds of thousands of dollars to benefit the Museum. The Craft Show was its first sustained project, and it quickly gained recognition as one of the outstanding exhibitions of its kind in the United States. It has raised millions of dollars for the Museum in its twenty-five years. Since 1981, a portion of the proceeds has been donated for the purchase of contemporary American crafts, allowing the collection to grow steadily. To celebrate the fifteenth anniversary of the Craft Show in 1991, The Women's Committee sponsored



FIG. 5. A CONTEMPORARY AMERICAN CRAFTS INSTALLATION AT THE MUSEUM'S BICENTENNIAL EXHIBITION, PHILADELPHIA: THREE CENTURIES OF AMERICAN ART, APRIL 11–OCTOBER 10, 1976. SHOWN, LEFT TO RIGHT, ARE YVONNE BOBROWICZ, *FLOORSCAPE*, 1974–76; LOUISE TODD COPE, *WALKING QUILT*, 1973–74; DANIEL JACKSON, *PIANO BENCH*, 1970, AND *LOOKING GLASS (LEDA, THE DEVIL, AND THE MOON)*, 1973 (CHECKLIST 187); H. THEODORE HALLMAN, *L'ÉGYPTIEN*, 1965 (CHECKLIST 133); WILLIAM DALEY, *FLOOR POT*, 1974; WHARTON ESHERICK, *TABLE AND CHAIRS*, 1939–40

research and publication of a *Museum Bulletin* devoted to the craft collection, which at that time numbered 148 objects.

A prime motivating force for both the Philadelphia Museum of Art Craft Show and the Museum's craft collection has been the conviction and dedication of Mrs. Robert L. McNeil, Jr. A member of The Women's Committee since 1963, she has chaired the Craft Show Committee and continues to serve on its board of directors. In other craft-related endeavors, Mrs. McNeil chaired the *Craft Art and Religion* exhibition held at the Vatican in 1978 and was named a trustee of the American Craft Council in 1978, a position she held until 1982, continuing as a trust emerita. She also has been the major private donor to the Museum's collection of contemporary crafts; her fine taste as a collector and generous support of craft acquisitions are evident in the pages of this catalogue.

With a substantial and growing collection supported by The Women's Committee to serve as a lodestone, gifts and purchases from other sources have been attracted to the Museum. In 1989, the Museum acquired its largest example of contemporary American crafts to date: the library fireplace and the entire wood-paneled music room designed by Wharton Esherick for the Curtis Bok house in about 1936–37 (pls. 62–64), a purchase largely funded by the generosity of W. B. Dixon Stroud. A masterpiece by an artist celebrated as a pioneer in the field, the Esherick woodwork marks the chronological beginning of the Museum's collection of contemporary crafts as the art is understood today.

The Bok music room brings the Museum's period interiors into the twentieth century, updating Fiske Kimball's plan to use architectural elements to present historically related objects. It symbolizes the renewed commitment to the collecting of contemporary crafts that distinguished the Philadelphia Museum of Art in its earliest days. Today, contemporary American crafts at the Philadelphia Museum of Art number 315 acquisitions, and like the Craft Show that has made it possible, the collection looks forward to a future

of continued growth and improvement, with the goal of becoming the best in existence.

NOTES

This essay is adapted and expanded from Darrel Sewell, "Contemporary Crafts and the Philadelphia Museum of Art: A Brief History," in *Contemporary American Crafts: Philadelphia Museum of Art Bulletin* 87, nos. 371–72 (1991), pp. 4–7.

1. Mariana Griswold van Rensselaer, *Book of American Figure Painters* (1886; reprint, New York and London: Garland Publishing, 1977), n.p.
2. Huger Elliott, "Aims and Methods in the School," *Pennsylvania Museum Bulletin* 17, no. 67 (February 1921), p. 28.
3. "American Handicrafts Exhibition," *Pennsylvania Museum Bulletin* 18, no. 73 (January 1923), p. 15.
4. Fiske Kimball, "Report of the Director of the Museum," *Sixty-eighth Annual Report of the Philadelphia Museum of Art for the Year Ended May 31, 1944, with the List of Members* (1944), p. 13.
5. *Ibid.*, p. 17.
6. Joseph Downs, "A Buffet in the Contemporary Style," *Pennsylvania Museum Bulletin* 24, no. 126 (March 1929), p. 19.
7. See Lee Nordness, *Objects: USA* (New York: Viking Press, 1970).
8. Calvin S. Hathaway, "One Good Turn Deserves Another; or, Help Keep the Wheel Spinning," Collab Papers, Department of European Decorative Arts after 1700, Philadelphia Museum of Art.



FIG. 6. THE PHILADELPHIA MUSEUM OF ART CRAFT SHOW AT THE PENNSYLVANIA CONVENTION CENTER, 1999.
PHOTO BY KELLY AND MASSA



NECESSARY LUXURIES

ON THE VALUE OF CRAFTS

Suzanne Ramljak

Many questions can be posed in relation to contemporary crafts. For years, discussion in the field centered on whether crafts are art and how they might legitimate themselves by gaining recognition from the world of so-called fine art. Tied to this debate was the question of functionality, specifically, whether lack of utility brought a craft object closer to art's "useless" status. This inbred argument fortunately has subsided after failing to yield any satisfactory conclusions. More far-reaching issues now demand our attention, among them the question of why we need crafts at all and what purpose they serve in our lives. Such an inquiry requires that we consider what crafts *do*, rather than what they *are* in any essential sense. It also involves stepping out of the art/craft dichotomy and seeking rationale within other intellectual disciplines.

The term *crafts* is commonly understood to denote handmade objects, usually with a utilitarian format, made of the five traditional craft mediums—ceramic, fiber, glass, metal, and wood. While magazines, museums, and even this book still enlist such categorization, it does not do justice to the diversity of objects being produced under the rubric of crafts. Whereas most craft objects do employ these materials and are made by hand, many works—such as Joyce Scott's beaded structures (pl. 53)—straddle materials and processes or break with traditional formats. Some artists—including metalsmith Stanley Lechtzin (pl. 86), who virtually abandoned handmade production for computer-aided design and manufacture in the late 1980s—would even maintain that making goods by hand is an outmoded form of production that need not be perpetuated. Indeed, the efficacy of a craft object lies, not just in the fact that it was handmade, but also in its concept or design; its potency transcends technique or medium.

To better appreciate the value of crafts, it is useful to recall the original meaning of the term. The root of the word *craft* dates back to Old English and signifies power or might. This initial meaning is still employed in Wicca or witchcraft, wherein "The Craft" refers to the power of magic. The notion of magic (albeit in a less mystical form) can also be applied to the craft field, especially to trompe l'oeil works such as Wendell Castle's *Table with Gloves and Keys* (pl. 58) or Richard Shaw's *Walking Skeleton* (pl. 22), which involve visual trickery and the suspension of disbelief. There is also an element of magic or sleight of hand in all craft works in which the maker

exercises a transformative power—changing raw matter into form. This aspect of craft brings to the fore the other, largely suppressed, meaning of the word, as “crafty” or cunning. Such traits are typically viewed in a negative light, but they can be seen as redeeming features as well. To be crafty requires mental resourcefulness, not just technical skill. It also involves being manipulative in the best sense of the word, forcing us to see and act in ways we may not have anticipated.

In order for something to qualify as craft, it must be *crafted*, handled, physically altered. Whereas a readymade or found object could easily qualify as art, it could not be accepted as craft. Craft objects are the byproduct of physical and psychological investment. Usually labor intensive, they are also endowed with their maker’s aspirations. Crafts engage us through their physical presence and manifest desire. While there is no direct correlation between the amount of time the artist spends making a work and the amount of satisfaction a viewer derives from it, there is certainly a connection between a craftsman’s devotion and a beholder’s experience. Centuries after the speakers of Old English coined the word, the importance of crafts is still rooted in their power—in their capacity to move and involve us.

It may seem unnecessary to be making a case for contemporary crafts; their value should be obvious. Finely crafted objects have been part of civilization for millennia, and their attraction has not diminished with time. Nonetheless, in our own culture several factors have cast the importance of such objects in doubt. We live in a climate where all of the arts are now on the defensive, forced to uphold their honor against accusations of frivolousness or indecency. Recent history also has assigned crafts a dubious status; they are suspect for their ties to ornamentation and an inherent desire to please. In a peculiar reversal of values, we have come to respect art objects that are unsettling rather than pleasing, and crafts, along with decorative arts, are thus guilty of being agreeable. As cultural historian Wendy Steiner

explains, “The aesthetic symbolism of ornament involves a gesture of ‘pleasing.’ . . . It is part of the ideology of charm, the use of beauty to exert power through pleasing. The contradictions of this gesture, which gains power over another by fulfilling the other’s desire, has produced an age-old history of disgust and anger.”¹

Like decorative arts or ornament, many craft objects “exert power through pleasing.” In *The Language of Ornament*, James Trilling locates pleasure at the root of all decoration: “Unconstrained by the need to function in the physical sense, ornament is intended, first and last, to give pleasure.”² Trilling further holds that “there is no place for ‘necessary’ and ‘unnecessary’ in decorative art, only for pleasure,”³ an adage that is demonstrated by many works in the Philadelphia Museum of Art’s collection, from Bennett Bean’s richly embellished bowls (pl. 2) to Richard Marquis’s intricately patterned murrine glass (pl. 79). Although pleasing objects have come to be viewed with suspicion, pleasure remains a basic need; we are biologically programmed to seek pleasurable encounters and to avoid painful ones. As Oscar Wilde tersely declared: “Pleasure is the only thing one should live for.”⁴ Given the aesthetics of discomfort that have dominated much of twentieth-century art, decorative arts and crafts have become a form of guilty pleasure—more like a rich dessert than a mainstay in our lives. The argument for crafts must therefore redeem pleasure as well as speak to the larger human needs that craft objects fulfill.

The value of crafts as agents of pleasure assumes greater importance in the context of psychology and theories of cultural repression. Sigmund Freud postulated that we are all engaged in a lifelong struggle between the pleasure principle and the reality principle, wherein our quest for satisfaction is constantly being thwarted and frustrated by practical mandates. As summarized by Norman O. Brown, “man’s desire for happiness is in conflict with the whole world. Reality imposes on human beings the necessity of renunciation of pleasures; reality frustrates desire.”⁵ Within this psychological scenario, the function of art “is to help us find our way back

to sources of pleasure that have been rendered inaccessible by the capitulation to the reality-principle, which we call education or maturity.”⁶

According to Freud, only works endowed with wit and fantasy have this catalyzing potential. These traits are impervious to the dictates of reality and thus constitute the sole domain of mental freedom. By arousing our desire and imagination, an engagingly crafted object imbued with elements of fancy can help reunite us with lost pleasures. Such fancifulness is found in many works in this collection, from Judy Kensley McKie’s *Panther Bench* (pl. 69) to David Gilhooly’s extravagant *Osiris Vegefrogged* (pl. 9). Fantasy and imagination—whether expressed pictorially or formally—represent the realm of the “uncalled for”; they are optional features that are superfluous to a work’s structure or utility but essential to its character and potency. Like ornament, the ultimate function of such fantastic objects is to give us pleasure and delight and to help reconcile us with our daily lives.

Moving beyond the question of pleasure and repression, a biological case for the importance of crafts and other highly invested objects can be found in the writings of Ellen Dissanayake. While she speculates about the function of all arts, Dissanayake’s theory seems especially pertinent to craft objects. Arguing from an evolutionary or “species-centered” perspective—she accordingly dubs our race *Homo aestheticus*—Dissanayake considers how we have evolved to require art objects and what role they play in ensuring the survival of our species. She locates the essence of all art-making—“the biological core of art, the stain that is deeply dyed in the behavioral marrow of humans everywhere”—as the act of “making special.”⁷ Making objects special through processes such as embellishing and patterning ultimately helps cultures to cohere and function. According to Dissanayake, “Groups whose individual members had the tendency to make things special would have had more unifying ritual ceremonies, and thus these individuals and groups would have survived better.”⁸ This is especially true of objects or implements that were used for survival, such as tools and weapons, since the

more carefully constructed and valued they were, the more likely they were to be protected and preserved. By grounding the human drive to make art in biology, Dissanayake underlines the universality of the creative tendency and provides a justification for the often elaborate works produced by craft artists. Given that many craft objects retain their functional nature, they have the potential to engage us in unifying communal activities, as Dissanayake suggests—for instance, by transforming a meal into a ritual occasion.

Contemporary craft artists represented in the Philadelphia Museum of Art’s collection encompass the functional to the purely sculptural. With some exceptions, such as Robert Arneson’s bust *David (David Gilhooly)* (pl. 1) or Viola Frey’s still life *The Red Hand* (pl. 8), most of these works were not designed to be displayed on a pedestal; rather, they stem from traditions of utility and decoration. Even objects without apparent practical use—vessels that cannot hold liquids, textiles that cannot be worn—serve a broader function as tools for living. The fiber “soft stones” of Sheila Hicks’s *Tresors et Secrets* (pl. 43), for example, cannot be employed to perform a specific task, but they are nonetheless purposeful in realigning our sensibilities and compensating for the often harsh nature of modern life. As Hicks has explained, “We need to insulate and soften our environment to make it more peaceful, creative, and livable.”⁹ Craft objects can thus serve as a civilizing influence, providing sensual and humane antidotes to an often insensitive and impersonal environment.

Another important function of craft objects today is to reground us in the material world. Electronic technologies such as television, computers, and video games have increasingly removed us from direct contact with material objects, replacing physical encounters with synthetic or virtual surrogates. The French philosopher Jean Baudrillard has aptly called our age the “era of hyperreality,”¹⁰ an era marked by the reproduction and simulation of the real. Baudrillard sees the consequence of this hyperrealism as a loss of emotional investment in things, wherein “people no longer project

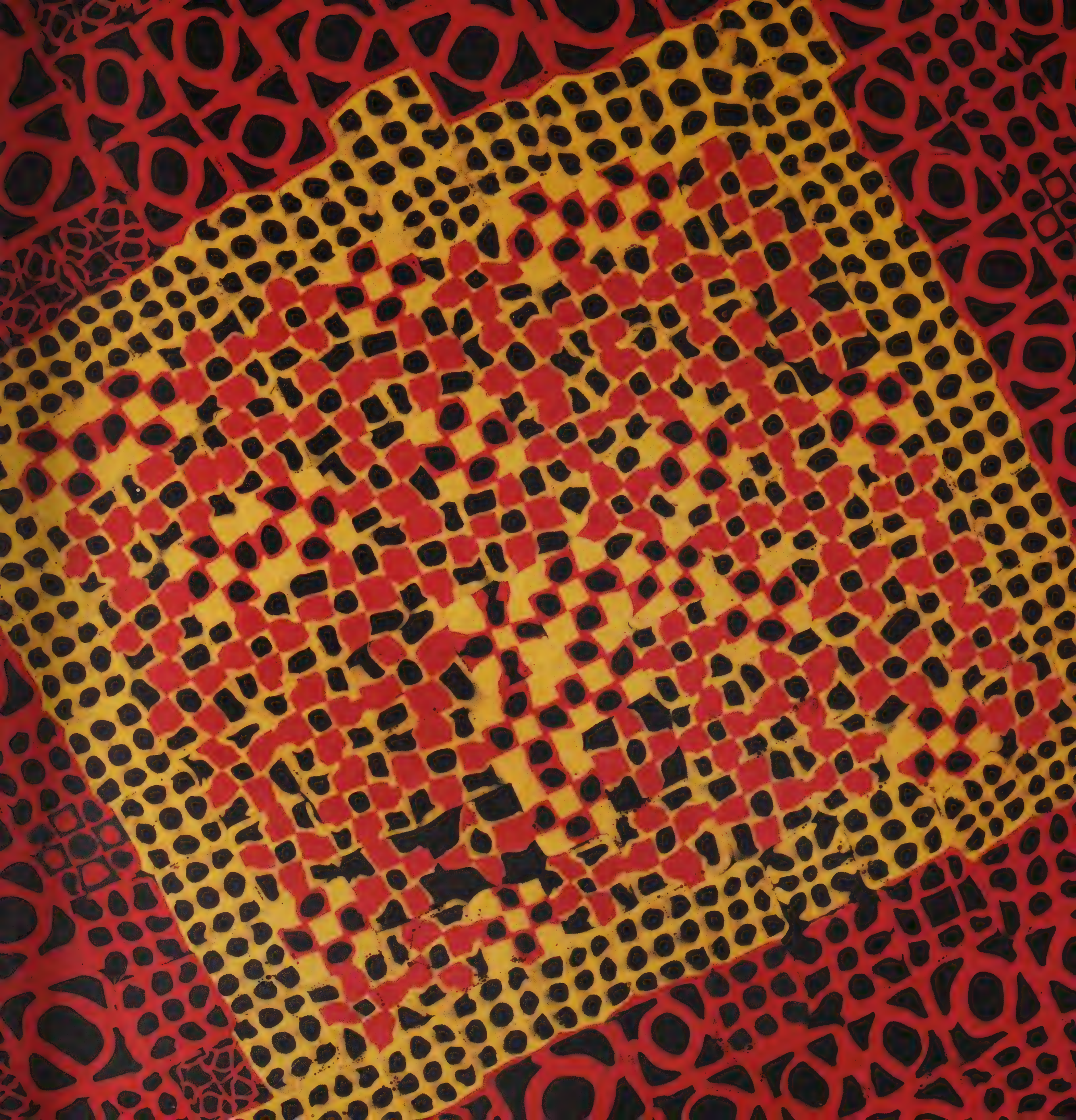
themselves into their objects with their affects and their representations, their fantasies of possession, loss, mourning, jealousy."¹¹ Another result of the decreasing tangibility of our lives is a strong disregard, if not outright hostility, toward the body and material things. "The real itself appears as a large useless body," laments Baudrillard. "This body, our body, often appears simply superfluous."¹²

Craft objects function as a hindrance to this suction into hyperreality. The role such objects can play in defying technological simulation is underlined by the etymology of the word *object*. The term derives from the Latin *obicere*, meaning to throw in the way of or hinder. As a verb, *object* means to oppose or resist. Today we require objects that can provide a form of objection to counter our own manufactured illusions. Simulated experiences are by their very nature eviscerated, and our electronic encounters remain hopelessly flat and without texture. With their insistent physicality, craft objects can act as agents of resistance to the growing intangibility of everyday life, aiding us in a program of re-embodiment.

In a time when we are surrounded by temptations to renounce the material plane, sensual objects made with personal commitment remind us that our corporeality, while inescapable, is also pleasurable. In so doing, they can renew our ties to the physical world and rekindle our desire for living. While existence is a given, living is an achievement, and we can be aided in this pursuit by material objects that exude vitality through imaginative vision or startlingly new composition. Although crafts may seem optional, they are actually crucial for our survival. Whether they are helping to unify a group, reunite individuals with lost pleasures, or provide life-enhancing stimuli, crafts offer a sophisticated form of life support. For the real sustenance in our lives there is no alternative to these rare but necessary luxuries.

NOTES

1. Wendy Steiner, *Venus in Exile: The Rejection of Beauty in Twentieth-Century Art* (New York: Free Press, 2001), p. 57.
2. James Trilling, *The Language of Ornament* (London: Thames and Hudson, 2001), p. 6.
3. *Ibid.*, p. 189.
4. Oscar Wilde, "Phrases and Philosophies for the Use of the Young," in *The Complete Works of Oscar Wilde* (New York: Harper and Row, 1989), p. 1205.
5. Norman O. Brown, *Life against Death: The Psychoanalytical Meaning of History* (New York: Vintage Books, 1959), p. 8.
6. *Ibid.*, p. 60.
7. Ellen Dissanayake, *Homo Aestheticus: Where Art Comes From and Why* (New York: Free Press, 1992), p. 42.
8. *Ibid.*, p. 52.
9. Sheila Hicks, *Soft World*, exh. cat. (Tokyo: Matsuya Ginza Gallery, 1990), p. 4.
10. Jean Baudrillard, "The Ecstasy of Communication," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Port Townsend, WA: Bay Press, 1983), p. 128.
11. *Ibid.*, p. 127.
12. *Ibid.*, p. 129.



Robert Arneson
Bennett Bean
William Daley
Richard DeVore
Ruth Duckworth
Viola Frey
David Gilhooly
Wayne Higby
Jun Kaneko
Michael Lucero
Ron Nagle

CERAMICS

Gertrud and Otto Natzler
William Parry
Kenneth Price
Richard Shaw
Paul Soldner
Rudolf Staffel
Toshiko Takaezu
Robert Turner
Peter Voulkos
Robert Winokur
Beatrice Wood
Betty Woodman



ROBERT ARNESON

Robert Arneson played a key role in the California Funk Art movement of the 1960s, and his early work partakes of the group's raucous, transgressive character. Such irreverence is exemplified by Arneson's "John" series of 1963, which features ceramic toilets with scatological embellishments, or works such as *Typewriter* (1965–66), in which protruding fingers take the place of keys. Arneson brought a similar mischievousness to his series of portrait busts begun in the 1970s. Rendered in clay instead of the traditional marble or bronze, his larger-than-life polychrome busts are credited with reviving a sculptural genre that lay dormant for much of the twentieth century.

Arneson was his own favorite subject, and his numerous self-portraits present the artist in various guises, from classical herm to winsome dog. His sculpted pantheon also includes clay portraits of art-historical personalities—among them Vincent van Gogh, Pablo Picasso, and Marcel Duchamp—that toy with the mythologies surrounding these icons.

Arneson's skill at characterization and eye for telling detail are displayed in a group of busts devoted to his artist friends in California. Personal and art-historical elements coalesce in these sympathetic and witty works. In *David* (pl. 1) Arneson conjures the likeness of David Gilhooly, his former student and assistant at the University of California, Davis. The sculpture's green glaze and the letter "F" on the cap are a nod to Gilhooly's celebrated "Frog World" series (see pl. 9). With his eyes literally glazed over, Gilhooly seems lost in his own imaginary world, dreaming up new creations.

1 DAVID (DAVID GILHOOLY)
1977
EARTHENWARE, GLAZED
HEIGHT 35 INCHES (88.9 CM)
PURCHASED WITH THE BAUGH-
BARBER FUND, 1977-126-1



BENNETT BEAN

Bennett Bean has openly declared his artistic intent: "I want to stop people with beauty."¹ His refined, complex forms are designed to do just that. Bean's evolution toward a rich ceramic aesthetic was indirect. After earning an M.F.A. in painting and sculpture from Claremont College in California, he embarked on a successful career making cast acrylic sculptures. He soon grew disillusioned with the New York art world, however, and in the early 1970s he immersed himself in ceramic studies, researching the traditions of cultures ranging from the Chinese Sung dynasty to the Native Americans of the Southwest.

The complexity of Bean's works results from a multipartite process involving throwing, cutting, assembling, pit firing, and painting. He has continually sought ways of overcoming the relatively static nature of a wheel-thrown vessel, which he says "occupies space but doesn't dance."² Bean's ceramics are indeed animated, due to his careful choreography of formal elements.

A primary dynamic in Bean's work is the interplay of figure and ground. While pit firing creates a soft and smoky background, the foreground motifs are bold and crisply delineated, setting up a contrast between accident and control. The works are further enlivened by the interaction between interior and exterior space. Whereas the outer surfaces are vibrantly embellished, the inner spaces are either solid black or gold leaf, absorbing or radiating light.

In the mid-1990s Bean expanded his format by working in "doubles" or "triples" that multiply the drama of a single form, as in the 1998 *Untitled (Double Series)* (pl. 2). These unfurling pots, typically set off axis for greater dynamism, are permanently engaged in an animated exchange.

1. *Leaning into the Wind: Ceramic Works by Bennett Bean*, exh. cat. (Little Rock: Arkansas Art Center, 1996), p. 11.
2. *Ibid.*, pp. 14–15.



2 UNTITLED (DOUBLE SERIES)

1998

EARTHENWARE, ACRYLIC, AND GOLD LEAF

HEIGHT (1999-1-1A) 13½ INCHES (34.3 CM);

(1999-1-1B) 14¼ INCHES (36.2 CM)

GIFT OF THE WOMEN'S COMMITTEE OF

THE PHILADELPHIA MUSEUM OF ART

IN HONOR OF NANCY M. McNEIL

1999-1-1A, B

WILLIAM DALEY

William Daley's early vessels, made following his graduation from Massachusetts College of Art in Boston, gave little hint of the direction his later work would take. With organic forms and glazed surfaces, these works from the 1950s are in sharp contrast to Daley's later architectonic, unglazed pieces. Daley's shift from biomorphic to geometric forms was spurred by a 1971–72 visiting professorship at the University of New Mexico in Albuquerque, where he encountered the stark desert landscape, adobe architecture, and Pueblo pottery that would inspire his work.

Daley's vessels engage architectural concerns both technically and metaphorically. On a technical level, he opts for the constructive method of slab-building his pots, rather than the more typical wheel-thrown or coiled approaches. The use of slabs lends itself to angular forms and also avoids the strict symmetry that characterizes most vessels. Daley prizes what he calls "whacked geometry,"¹ seemingly orderly structures with built-in irregularity such as that found in his 1974 *Vessel* (pl. 3). As he asserts, "My pots please me most when they appear to be clear and simple at first view, but become confounding through considered looking."²

Daley establishes such confounding effects through the fine articulation of interior and exterior spaces. As with a building, the viewer is invited into the vessel to explore the arrangement of space within. In the rhythmic play of concave and convex that unfolds, the unglazed surfaces ensure that nothing distracts the viewer from the architectonic drama.

1. Robert A. Ellison, Jr., "William P. Daley," *American Craft* (August–September 1990), p. 71.

2. William Daley, "On Drawing," *American Ceramics* (Winter 1982), p. 40.

3 VESSEL

1974

STONEWARE, UNGLAZED

HEIGHT 33½ INCHES (85.1 CM)

PURCHASED WITH THE BAUGH-

BARBER FUND, 1976-251-1



RICHARD DeVORE

Richard DeVore has remained committed to the vessel throughout his long career, extracting new vitality from this ancient form. He began exploring the possibilities of the clay vessel in the 1950s while pursuing an M.F.A. under the Finnish-born potter Maija Grotell at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. His postgraduate works ranged from pinch-neck bottles to slab-built forms. By the early 1970s he had settled on the two container types that would engage him for decades: the shallow bowl and the cylindrical vase. DeVore's distinct handling of these forms reveals a unique blend of structural strength and surface vulnerability.

DeVore throws his pots on a wheel and then shapes them by hand into less symmetrical forms. Although the vessel bodies are idiosyncratic, an invisible geometry underlies their supple surfaces. He enlists the golden section, a ratio developed by the ancient Greek mathematician Euclid, to lend order and pleasing harmony to his forms. Before creating each vessel, DeVore draws a diagrammatic sketch charting its ideal proportions. The artist then reinforces this hidden geometry through carefully placed indents or punctures that align on calculated angles.

While it is common to compare vessels with the human anatomy—a connection reinforced by the potter's vocabulary of *lip*, *neck*, *belly*, and *foot*—bodily associations are especially apt with DeVore's pots. The skin-tight surfaces of his vessels gently swell around the space within; buff and rosy glazes evoke shades of flesh; and the crackle patterns suggest veins or weathered skin. As in many of DeVore's works, the taut surfaces of his 1980 *Untitled Vessel* (pl. 6) are interrupted by folds and crevices that increase the sense of containment and quiet introversion. The inward turn of the vessel's membrane draws us to the interior, and DeVore's use of a double or "fake" bottom intimates even greater depths within.

4 BOWL

1976

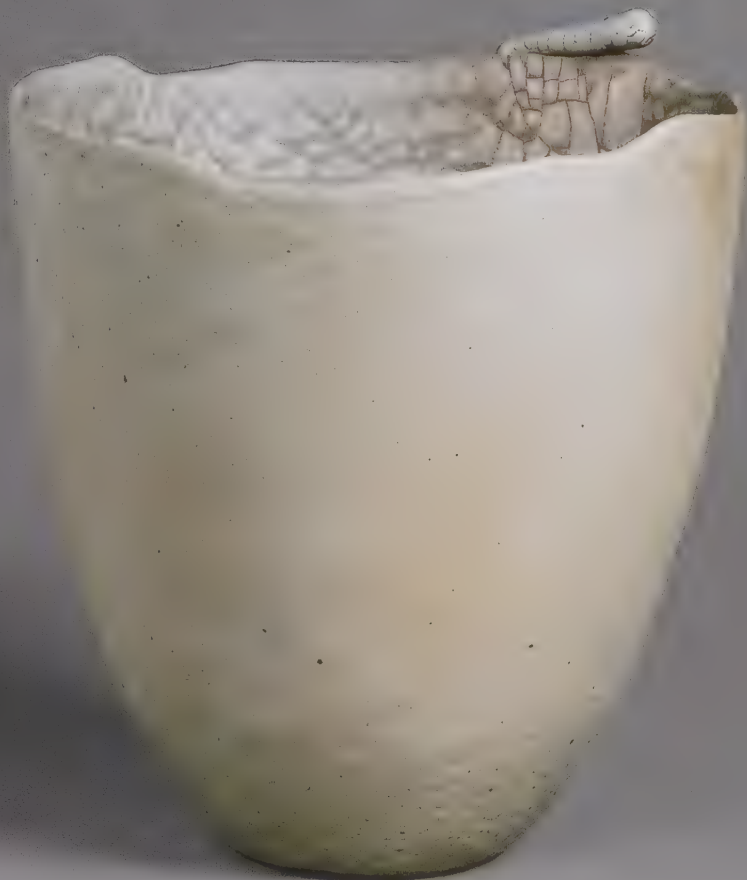
STONEWARE, GLAZED

DIAMETER 10½ INCHES (26.7 CM)

GIFT OF THE ARTIST, 1977-2-1



RICHARD DEVORE



5 BOWL

1974

STONEWARE, GLAZED

HEIGHT 7¾ INCHES (19.7 CM)

PURCHASED WITH THE GEORGE W. BUSH

TAYLOR FUND, 1975-96-1

6 UNTITLED VESSEL

1980

STONEWARE, GLAZED

HEIGHT 16¼ INCHES (41.3 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1991-8-1



RUTH DUCKWORTH

Born in Germany, Ruth Duckworth emigrated to England in 1936 and embarked on a long course of artistic study, attending the Liverpool School of Art, London's Kennington School of Art, Hammersmith School of Art, and the Central School of Arts and Crafts. After experimenting with wood, metal, and stone as well as painting and drawing, Duckworth turned to ceramics in the mid-1950s, and it was in this medium that she reached her full artistic stride. In 1964 she took a teaching post at the University of Chicago, and she has lived and worked in the United States ever since.

Duckworth's work is informed by an interest in natural phenomena—from fertility to geology—along with an awareness of clay's close ties to the earth. "I think of life as a unity," the artist has said. "This unity includes mountains, mice, rocks, trees, and women and men. It is all one big lump of clay."¹ The stylistic scope of Duckworth's work further reveals her broad interests. Her ceramics range from small, delicate porcelain forms to large public murals to hearty stoneware vessels and sculptures.

Several of her sculptural vessels, known as "mama pots," are redolent of female anatomy, continuing a motif from her student days. These rough-hewn forms, such as *Untitled* (#33387) (pl. 7), are suggestively cleaved down the middle and retain the rawness of the earth from which they emerge.

1. Dennis Parks, "Letter from Chicago," *Craft Horizons* (June 1966), p. 86.

7 UNTITLED (#33387)

1987

STONWARE, GLAZED

HEIGHT 21½ INCHES (54.6 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1992-5-1



VIOLA FREY

Best known for her monumental clay figures, Viola Frey also creates assemblage compositions and highly embellished plates. Although she approaches her figurative works like an anthropologist—recording the dress and manners of middle-class folks—her assemblage works involve a more archeological approach, dredging up diverse styles, motifs, and objects. This method likely stems from a childhood spent combing trash heaps in rural California looking for discarded ceramic figurines, a foraging impulse that Frey continues to this day, frequenting flea markets in search of ceramic elements to incorporate into her art. Paraphrasing Salvador Dalí, Frey has claimed that “good art only comes from bad taste,”¹ or from sources outside of the artistic canon. Her boisterous works bear out the truth of this creative principle.

The components of Frey's expansive aesthetic emerged in the 1950s, when she studied painting and ceramics at the California College of Arts and Crafts in Oakland. It was here that she learned the hollow construction techniques that allow for the creation of large-scale clay forms. Frey continued to pursue her dual interests in ceramics and painting at Tulane University in New Orleans, where she studied with Color-Field painter Mark Rothko, earning her M.F.A. in 1958. Painting and sculpture often vie for attention in her works, with the assertive surface treatment locked in tension with the sculptural elements below. All of her works combine a vibrant, painterly surface with oversized forms and a vast iconography.

Frey refers to her assemblage works as “bricolage,” a term derived from the French *bricoleur*, meaning an improvising handyman or someone who makes do with what is at hand. *The Red Hand* (pl. 8) exemplifies this approach to composition. The work features a precariously arranged still life— with plates, shell, and a flower—set on a pedestal. A looming red hand emerges cobra-like from the center. This mysterious appendage might be read as an homage to human acquisitiveness and the resourceful talents of the *bricoleur*.

1. Richard Whittaker, “Who Makes Originals, Ever? A Conversation with Viola Frey,” *Works + Conversations* 4 (February 2001).

8 THE RED HAND

1983–84

CERAMIC, GLAZED

HEIGHT 62 INCHES (157.5 CM)

PURCHASED WITH THE JOSEPH E.

TEMPLE FUND, 1986-137-1



DAVID GILHOOLY

Like some mythological deity, David Gilhooly has conjured an entire civilization out of mud. Through the medium of clay, Gilhooly has materialized a cosmology of amphibious creatures, his all-encompassing "Frog World," which occupied him during much of the 1970s. The son of a veterinarian, Gilhooly earned a degree in marine biology in addition to pursuing studies in anthropology and paleontology. These early interests inform his ceramic works, which he began creating in the 1960s while studying under Robert Arneson (see pl. 1) at the University of California, Davis.

Appropriately enough, Gilhooly's complex frog culture began with the *Creation of Frog Adam* in 1969. Since this act of genesis, Gilhooly has created a panoply of other figures, drawing on religious traditions from Christianity to Hinduism, as well as historical figures, for inspiration. These assorted frog characters are engaged in epic escapades, humorously revealing human foibles and obsessions.

Egyptian culture has proved an especially rich source for Gilhooly's cosmology. Frogs were a symbol of fertility and resurrection in Egyptian religion, given their ability to emerge almost miraculously from the mud. Gilhooly's "Frog Osiris," a central character in his early work, is based on the Egyptian god of the underworld and vegetation. In *Osiris Vegefrogged* (pl. 9) Gilhooly unites the fertile god with his recurring vegetable motif to create a frog-faced heap of produce teeming with fecundity.



9 OSIRIS VEGEFROGGED

1973

EARTHENWARE, GLAZED

HEIGHT 13¾ INCHES (34.9 CM)

PURCHASED WITH THE BLOOMFIELD

MOORE FUND, 1974-79-1

WAYNE HIGBY

As an undergraduate, Wayne Higby took a trip around the world that altered the course of his life. On the island of Crete, he encountered ancient Minoan pots in a museum and his eyes were opened to the potential of ceramic vessels, particularly the deft integration of imagery and form. "On that day I became a potter,"¹ recalls Higby. He has since gone on to explore the metaphorical possibilities of the vessel form.

Higby's formal investigations are tied to his desire to convey landscape in a dynamic fashion. His fascination with mesas and other geographical formations stems from his youth in Colorado, where he rode on horseback through rugged terrain and wide-open spaces. He has also found inspiration in Chinese landscape painting and Islamic pottery. "My sense of self is intertwined with a feeling, even a longing, for space, color, light. Like a Chinese landscape painter, I often seek out empty space," says Higby.² His shift from slab-built forms to thrown and altered vessels in the early 1970s was inspired by the rolling hills at New York's Alfred University, where he was teaching. The landscape bowls, for which Higby became famous in the mid-1970s, emerged from an attempt to capture geographical experience in three dimensions. These large bowls are designed to create an interplay between real and depicted space, with the bowl serving as a landscape element in the viewer's own environment.

Higby's landscape sculptures such as *White Granite Bay* (pl. 10) and landscape bowls such as *Frozen Day Mesa* (pl. 11) invite us to reconsider our relationship to the surrounding space. Rather than simply depicting a static scene, Higby creates painted forms that force our attention to glide between actual and illusionistic terrain. His vessels offer a means of vicarious transport, and the multiple, shifting vantage points in his compositions ensure that the viewer's journey is an engaging one.

1. Louise Klemperer, "Wayne Higby," *American Ceramics* 3, no. 4 (1985), pp. 34–35.
2. Robert Turner, *Wayne Higby* (New York: Helen Drutt Gallery, 1990), p. 4.



10 WHITE GRANITE BAY

1982

EARTHENWARE, RAKU-FIRED AND GLAZED

HEIGHT APPROXIMATELY 12 INCHES (30.5 CM) EACH

GIFT OF MRS. ROBERT L. McNEIL, JR.

2001-23-1-4

WAYNE HIGBY



11 FROZEN DAY MESA

1984

EARTHENWARE, RAKU-FIRED AND GLAZED

HEIGHT 12½ INCHES (31.8 CM)

PROMISED GIFT OF HARVEY S. SHIPLEY MILLER

AND J. RANDALL PLUMMER

JUN KANEKO

Trained as a painter in Japan, Jun Kaneko moved to Los Angeles in 1963 and enrolled at the Chouinard Art Institute (now California Institute of the Arts), where he began making ceramic sculpture. His early artistic experience reveals itself in his mature work, which blends painterly surfaces with strong sculptural form.

Kaneko's sensibility is evident in his series of oversized plates and platters. These clay slabs serve as three-dimensional canvases for the artist's formal explorations. Often starkly monochromatic, as in his 1984 *Plate* (pl. 12), Kaneko's circumscribed fields of painterly glaze are closely related to abstract painting.

Kaneko has become best known for his trademark "Dangos," large, swollen shapes that are based on the Japanese steamed dumpling. Inflating the small edible form to monumental proportions, Kaneko has created Dangos more than ten feet high and weighing over five tons. The potency of these convex sculptures is increased through the application of vibrant glazes in striking patterns, from dots to stripes to spirals.



12 PLATE

1984

STONEWARE, GLAZED

WIDTH 20 INCHES (50.8 CM)

GIFT OF MARION BOULTON STROUD

1984-101-1

MICHAEL LUCERO

Michael Lucero's colorful and often monumental ceramic works are a hybrid of painting and sculpture. Born and raised in California, Lucero in many ways has continued the sculptural explorations and provocative subject matter of the groundbreaking generation of West Coast ceramists that included Robert Arneson (see pl. 1), Viola Frey (see pl. 8), and Richard Shaw (see pl. 22).

Lucero began working with clay as an undergraduate painting major at Humboldt State University in Arcata, California, in the mid-1970s. Upon graduation, he entered the M.F.A. program in ceramics at the University of Washington in Seattle, where he studied under Howard Kottler and Patty Warashina. Since 1978, he has lived and worked in New York, but much of the subject matter of his art remains grounded in the physical and mental landscape of his childhood in the West, and particularly in New Mexico, where his family has deep roots. The artist spent summers as a boy visiting his grandparents in Santa Fe and now maintains a studio there. The Southwest landscape and fauna, as well as the region's indigenous traditions, have emerged in his work, most notably in the "Earth Images" and "Dreamer" series of the mid-1980s.

Lucero's "Dreamer" series conjoins personal narrative with modernist sculpture and allusions to ancient art. Many of these oversized heads lie horizontally, as if toppled from giant statuary. Lucero cites Constantine Brancusi's iconic 1915 sculpture *Sleeping Muse* as the inspiration for this series,¹ but unlike Brancusi's pristine ovoid, Lucero's rugged heads are awash in painted scenery. The peaceful countenance of Lucero's dreamers is often at odds with the disturbing content of the painted scenes. These psychic landscapes, with the characteristically disjunctive imagery of dreams, tap into the artist's own childhood nightmares of falling into the craggy New Mexican landscape.² *Rock Garden Dreamer* (pl. 13), for instance, features crags and volcanoes, as well as a headless, limbless torso. As in many of the "Dreamers," the artist also pays homage to the stepped structures of the region's Pueblo architecture.

1. Mark Richard Leach and Barbara J. Bloemink, *Michael Lucero: Sculpture 1976–1995* (New York: Hudson Hills Press, 1996), p. 52.
2. *Ibid.*, p. 53.

13 ROCK GARDEN DREAMER
1984
EARTHENWARE, GLAZED
WIDTH 24 INCHES (61 CM)
GIFT OF CHARLES W. NICHOLS
2001-199-1



RON NAGLE

Ron Nagle's sculptural cups represent an unlikely fusion of sixteenth-century Japanese tea ware and late-twentieth-century American hot rod culture. He aptly has been called the "California Fabergé," a label that captures the blend of high and low culture that defines his ceramic aesthetic.

Not surprisingly, Nagle's hybrid style emerged from an eclectic mix of influences. While a student at San Francisco State University in the early 1960s, he met and eventually became an assistant to Peter Voukos (see pl. 32), whose rugged, expressionistic ceramics had an impact on Nagle's own work. Nagle felt a kinship with other artists of the Los Angeles School, most notably Kenneth Price (see pls. 20, 21), who proved to be an important inspiration. Other sources for Nagle's work include the still lifes of the Italian painter Giorgio Morandi, Japanese Momoyama period ceramics, and Nagle's passion for music (he is also an accomplished songwriter, producer, and sound designer). His ceramics also partake of the souped-up colors and gloss of the custom-finished cars that have been part of the California landscape since the mid-twentieth century.

These various influences come together in concentrated form in the small sculptural cups Nagle has produced since the early 1960s. The cup format is just a pretense for function, as most of Nagle's works have unaccommodating handles and nonexistent lips. It is not utility, but rather the size and intimacy that attract Nagle to this vessel format. Although Nagle's cups cover a range of styles—from slick and architectonic to crusty and organic—his forms typically lean to one side and have strong graphic profiles. Many of his cups, including the 1981 *Untitled* (pl. 14), are also given an icing-thick coat of paint that lingers near the bottom of the vessel.

In addition to their intimate scale, Nagle's works engage the viewer through seductively painted surfaces. He was one of the first artists to enlist low-fire ceramics and china paints, materials associated with hobbyists and gift-shop figurines. In Nagle's hands, china paints yield richly textured surfaces built up from as many as thirty layers, which he applies with airbrush techniques used for automobile lacquers. Nagle's palette runs the gamut from sweet pinks to sour greens, put forth in combinations never before seen in the ceramic world.



14 UNTITLED

1981

EARTHENWARE, GLAZED AND PAINTED

HEIGHT 6 INCHES (15.2 CM)

GIFT OF THE WOMEN'S COMMITTEE OF

THE PHILADELPHIA MUSEUM OF ART

1981-38-2

GERTRUD and OTTO NATZLER

Otto Natzler and Gertrud Amon met in 1933 in Vienna and opened their first pottery studio together in 1935. In 1938, the newly married couple fled Nazi-controlled Austria and settled in Los Angeles. Their lifelong artistic collaboration was remarkably prolific, yielding more than twenty-five thousand works of great skill and variety. The Natzlers' achievement was due largely to their creative division of labor, wherein Gertrud threw forms on the wheel and Otto glazed and fired them. The merger of the two artists' sensibilities resulted in exquisite objects that are equally compelling for their surface and form.

Both Natzlers were steeped in the modernist aesthetic, and their work is characterized by an emphasis on clean, unembellished form. Gertrud's forms are the epitome of simplicity and elegance. In her quest for formal purity she held to the traditional vessel types of vase and bowl, seeking to perfect the contours and proportions of these basic shapes.

Whereas Gertrud sought control and precise modulation, Otto permitted accident to play a role in his glazing technique. He courted the unexpected in a methodical way, however, documenting mishaps in the kiln for future reference. His carefully recorded experiments led to numerous new glaze effects—from silken and glassy to blistered and fissured. Among his inventions is the Pompeian lava glaze (pl. 15), which has the bubbly surface of molten rock. Otto looked to nature for inspiration in his work, stating, "I recreate, on a very small scale, what has been done by nature in the process of earth's creation."¹

The Natzlers' union of pure form and rich glazes proved to be an engaging combination. Commingling restraint and abundance, control and irregularity, their works demonstrate the endless potential inherent in the ceramic vessel.

1. Janet Kardon, *Gertrud and Otto Natzler*, exh. cat. (New York: American Craft Museum, 1993), p. 33.



15 BOWL

1946

EARTHENWARE, GLAZED (GREEN
POMPEIAN LAVA GLAZE)

DIAMETER 9½ INCHES (24.1 CM)

THE LOUIS E. STERN COLLECTION

1963-181-190

GERTRUD and OTTO NATZLER

16 PLATE

1941

EARTHENWARE, GLAZED (WHITE
ORNAMENTAL GLAZE)

DIAMETER 12 INCHES (30.5 CM)

GIFT OF MRS. HERBERT CAMERON
MORRIS, 1945-68-3





17 BOTTLE

1957

EARTHENWARE, GLAZED (SANG NOCTURNE
REDUCTION GLAZE)

HEIGHT 17 $\frac{3}{8}$ INCHES (44.1 CM)

THE LOUIS E. STERN COLLECTION

1963-181-193

18 VASE

1962

EARTHENWARE, GLAZED (DARK RED GLAZE)
HEIGHT 8 $\frac{1}{2}$ INCHES (21.6 CM)

GIFT OF THE WOMEN'S COMMITTEE
OF THE PHILADELPHIA MUSEUM OF ART

1985-78-1



WILLIAM PARRY

William Parry has rightly been called a “master of morphing,”¹ as his ceramic works transform common objects into unlikely sculptural forms. Parry earned his B.F.A. at the New York State College of Ceramics at Alfred University and taught at the Philadelphia Museum School of Art (now University of the Arts) before returning to Alfred in 1963 as a professor of ceramics and sculpture. While he has continued to explore various materials—including wood, leather, bronze, and rubber—clay has become his medium of choice. The artist has said that he strives to make works “in which the medium is insistent,”² and his handling of clay demonstrates this by emphasizing the material’s origins as a raw, earthy substance.

While Parry’s subjects are often drawn from nature, he has also metamorphosed everyday manmade objects in his art, as in *KFS (Knife, Fork, Spoon) II* (pl. 19). He worked for a tableware manufacturer during his college years, and his familiarity with the permutations of culinary utensils emerges in this trio. In his oversized rendition of these common implements, their delicate forms become coarse, almost neolithic tools with an assertive, albeit amusing, sculptural presence. Turning flatware into stoneware, fine cutlery into club-like objects, Parry reveals his penchant for transforming the mundane into the remarkable.

1. Richard Zakin, “William Parry: The Medium Is Insistent,” *Ceramics Monthly* (March 1998), p. 65.
2. *Ibid.*

19 KFS (KNIFE, FORK, SPOON) II
c. 1982
STONEWARE WITH APPLIED GLAZE
LENGTH (KNIFE) 22 INCHES (56 CM);
(FORK) 24 INCHES (61 CM); (SPOON)
24 INCHES (61 CM)
GIFT OF THE ARTIST, 1995-77



KENNETH PRICE

After receiving his B.F.A. from the University of Southern California in 1956, Kenneth Price studied with Peter Voulkos (see pl. 32) at the Los Angeles County Art Institute (now Otis Art Institute), where he became involved in the so-called Abstract Expressionist clay movement that was attempting to usher ceramics away from utility and toward more expressive, sculptural ends. Associated with the "finish fetish" branch of this group, which also included Ron Nagle (see pl. 14), Price went on to create boldly polychromatic works, often with pristine surfaces. Eschewing the lingering truth-to-materials doctrine, he set out to explore the endless possibilities of color and form, without regard for clay's natural properties. Although Price has retained the vessel format in many of his works, his creative pursuits have led him to emphasize sculptural form above utility.

His first major body of work, created in the 1960s, was a series of egg-shaped sculptures. With protuberances and emerging worm-like forms, these works convey an unsettling, albeit seductive, animism. Price's vibrant palette already was in evidence in these early painted ceramics. From the biomorphic ovoids, Price shifted to a deconstructive series of cups, with equally finessed surfaces and unorthodox colors. Geometry ruled works such as his 1981 *Untitled* (pl. 20), which explores various permutations of angles and arcs.

By the late 1970s, Price shunned all reference to function and began making boulder-like sculptures with a complex typography. A mix of geometry and geology, these sculptures are given layers of mottled and abraded paint. The hulking masses are cleanly sliced to reveal brightly colored planes, with occasional black holes that provide a disconcerting sense of entry into the form, as in *Grauman's* (pl. 21). In his most recent works, Price continues his formal explorations with bulging and undulating anthropomorphic clay sculptures.



20 UNTITLED

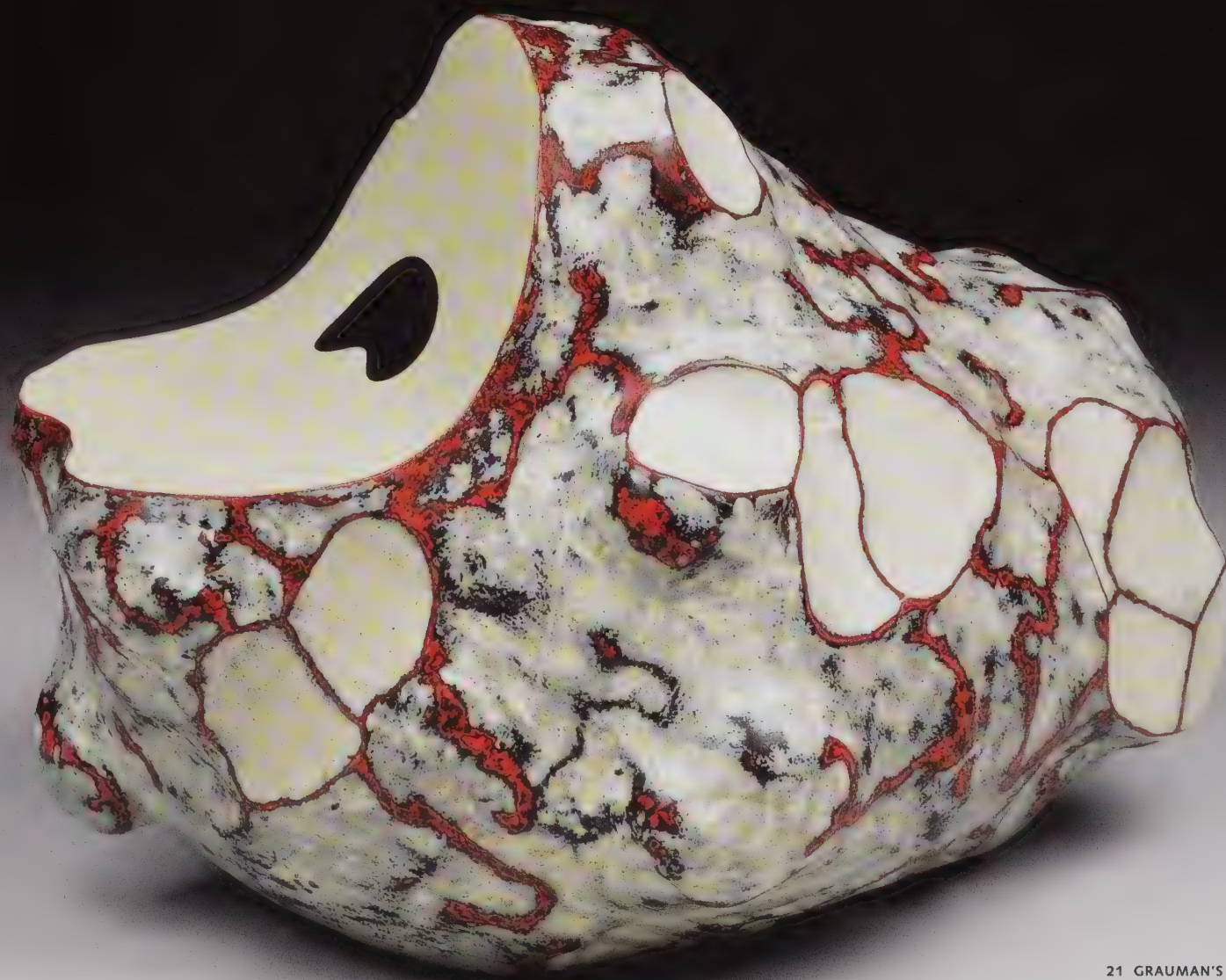
1981

PORCELAIN, GLAZED AND PAINTED

HEIGHT 10 INCHES (25.4 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1981-38-3



21 GRAUMAN'S
1988

PORCELAIN, GLAZED AND PAINTED
HEIGHT 9 INCHES (22.9 CM)
GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART
1989-20-3

RICHARD SHAW

As the son of a Disney writer and cartoonist, Richard Shaw seemed destined to create fanciful and engaging works.¹ Originally intent on being a painter, Shaw shifted his focus to ceramics in the mid-1960s when he studied at the University of California, Davis, with Robert Arneson (see pl. 1), Ron Nagle (see pl. 14), and other prominent California ceramic artists. Shaw has since mastered the art of trompe l'oeil ceramics, creating confoundingly realistic still lifes and assembled figures. Working in a ceramic tradition that dates back to predynastic Egypt, Shaw produces virtuoso work that is motivated by a desire to transform the commonplace into a source of wonder. "There is something I like about artists spending all that time and talent on the mundane," says Shaw. "It seems so absurd, nuts and wonderful . . . and yet a way to make poetry."²

Shaw's super-realist work rests on his skillful handling of slip-cast porcelain, a process he perfected while collaborating with the sculptor Robert Hudson in the early 1970s. While slip casting allows him to capture an accurate likeness of form, the realistic surfaces of his ceramics are realized through decal transfers that burn into the clay when it is fired, a process Shaw received a National Endowment for the Arts grant to explore. With these two techniques, Shaw is equipped to replicate any imaginable object, from bones to books.

Shaw's still-life compositions often mix organic and inorganic items, arranged like a casual display of modern-day specimens. His series of walking figures, including *Walking Skeleton* (pl. 22), are built from cast branches, bottles, cards, and other sundry materials— "taking the still lifes and bringing them up into these people,"³ as Shaw describes it.

1. Bill Berkson, "Shaw Business," *American Craft* 56, no. 5 (October–November 1996), p. 79.
2. Joseph Pugliese, *Richard Shaw: Illusionism in Clay* (San Francisco: Braunstein Gallery, 1985), p. iii.
3. Berkson, "Shaw Business," p. 81.



22 WALKING SKELETON

1980

PORCELAIN, GLAZED

HEIGHT 31½ INCHES (80 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART
1981-38-4

PAUL SOLDNER

Best known for introducing the raku process to the United States, where it was virtually unknown, Paul Soldner has contributed extensively to the field of ceramics. While studying with Peter Voukos (see pl. 32) in the mid-1950s at the newly formed ceramics department at Los Angeles County Art Institute (now Otis Art Institute), Soldner experimented with a method he called "extended throwing." By adding clay coils to the top of thrown pots, he could create vessels more than seven feet high. Soldner wrote his master's thesis on the subject and is credited with inspiring Voukos's later series of stacked clay pots.

In 1960, Soldner began exploring the raku technique, a method of firing developed in sixteenth-century Japan that allows for variegated surfaces and softly modulated color effects. More than just a technique for Soldner, raku is a creative philosophy that includes an appreciation for natural processes and chance occurrences. According to Soldner, raku emphasizes "the beauty of the accidental and spontaneous, asymmetry, value of, and appreciation for, nature undominated or controlled by man."¹ Soldner was influential in disseminating both the technical and philosophical aspects of raku, encouraging artists to accept accident and improvisation and to respect the natural properties of clay. As seen in his 1972 Vase (pl. 23), Soldner's so-called American raku went beyond the monochromatic and unadorned surfaces of traditional Japanese raku ware, as he embellished his pots with imagery, patterns, and incised markings.

1. Peter Lane, *Studio Ceramics* (Radnor, PA: Chilton Book Company, 1983), p. 223.

23 VASE
1972
EARTHENWARE, RAKU-FIRED
HEIGHT 18 INCHES (45.7 CM)
GIFT OF J. WELLES AND
HANNAH L. HENDERSON
1996-172-1



RUDOLF STAFFEL

Rudolf Staffel has been called a “watercolorist in clay,” and the translucency of his porcelain vessels rivals the effects of this delicate medium.¹ Indeed, Staffel began his artistic career as a painter. Even as a teenager he was enamored of the loose, wet brushwork of Chinese and Japanese Zen paintings. He studied painting, drawing, and design at the Art Institute of Chicago in the early 1930s, and later studied in New York with the influential German-born Abstract Expressionist painter Hans Hofmann, whose push-pull theory of compositional dynamics impacted Staffel’s own handling of clay. During a stay in Mexico, where he went to study glassblowing, Staffel encountered pre-Columbian ceramics and was inspired to begin working with clay. His early stoneware works were more figurative, and sometimes overtly political, as in *Head* (pl. 24), Staffel’s reaction to the trials of nine African American teens accused of rape in Scottsboro, Alabama, in 1931.

Starting in the late 1950s Staffel worked solely in porcelain, which allows for the same lucidity as glass or paint. The only ingredient that Staffel’s porcelain vessels are designed to hold is light. As is most evident in his “Light Gatherer” series (pls. 25–27), capturing light was his ongoing passion. “Even when I was a painter, I was always interested in light,” he said. “Something about light coming through glass, wax, or snow. I wanted to achieve a passage of light.”²

Staffel alternated between thrown and hand-built forms, in both cases striving for freshness of execution. His handling of porcelain defied the material’s usual associations with fragility and preciousness. While taking advantage of the clay’s crystalline luminosity, he had no qualms about manipulating the material in unprecedented ways; piercing, stretching, folding, and engraving were all enlisted to aid in the transmission of light. His hand-built works, in particular, reveal his improvisation in constructing the vessel, as he pinched, pulled, layered, and patched up tears with clay swatches. Staffel’s spontaneous process harked back to his early inspirations of Chinese brush painting and Abstract Expressionism.

1. *Rudolf Staffel: Searching for Light; Ceramics, 1936–1996*, exh. cat. (Helsinki: Museum of Applied Arts, 1996), p. 9.
2. Paula and Robert Winokur, “The Light of Rudolf Staffel,” *Craft Horizons* 37, no. 2 (April 1977), p. 25.



REVERSE



24 HEAD

1938

STONEWARE, GLAZED

HEIGHT 8 $\frac{3}{8}$ INCHES (21.3 CM)

PURCHASED WITH FUNDS CONTRIBUTED BY DANIEL W. DIETRICH, HENRY S. McNEIL, JR., BETTY GOTTLIEB, FRANCES AND BAYARD STOREY, ROBERT TOOBY AND VICENTE LIM, JUNE AND PERRY OTTENBERG, AND THE ACORN CLUB, AND GIFT OF HELEN WILLIAMS DRUTT ENGLISH IN HONOR OF THE ARTIST 2001-109-1

RUDOLF STAFFEL

25 BOWL

1969

PORCELAIN, UNGLAZED

DIAMETER 9½ INCHES (24.1 CM)

GIFT OF THE PHILADELPHIA CHAPTER,
NATIONAL HOME FASHIONS LEAGUE, INC.

1970-86-3



26 LIGHT GATHERER

1981

PORCELAIN, PARTIALLY GLAZED

HEIGHT 6¼ INCHES (15.9 CM)

PURCHASED WITH FUNDS CONTRIBUTED

BY THE WOMEN'S COMMITTEE OF THE

PHILADELPHIA MUSEUM OF ART

1997-65-1

27 VASE

1973

PORCELAIN, UNGLAZED, WASHED WITH

COPPER SALTS

HEIGHT 8⅞ INCHES (22.5 CM)

GIFT OF DR. AND MRS. PERRY OTTENBERG

1991-161-3



TOSHIKO TAKAEZU

Toshiko Takaezu began her ceramic studies at the University of Hawaii and later studied under Finnish-born potter Maija Grotell at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. In 1955, shortly after her graduation, Takaezu traveled to her ancestral home of Japan, where she spent eight months studying Zen Buddhism and visiting folk potters, including Shoji Hamada. This encounter with Eastern philosophy and aesthetics would help shape Takaezu's later works.

Like many ceramists, Takaezu began by making functional vessels such as bottles and teapots. Her creative explorations led her to focus on the opening of the vessel. She gradually decreased the hole in her forms until, in the late 1950s, she arrived at the closed pots for which she is best known. Although the interiors of these pots are inaccessible to our gaze, the closed forms still draw the viewer in through richly nuanced glaze treatment and inviting torso-like contours.

Ranging from a few inches to several feet high, as in the nearly four-foot-tall *Form* (pl. 28), Takaezu's closed pieces also contain an engaging secret. Before closing and firing her pots, the artist inserts small clay beads that become sealed inside the form, as in a rattle, to stimulate the beholder's ears and imagination. The unseen becomes just as powerful as the seen in Takaezu's works, which function not as containers but rather as instruments of delight. Her exploration of the auditory dimension has also led to a series of cast-iron bells that openly proffer multisensory pleasure. As Takaezu has stated, "There is sound in form, and in a way sound and form are alike."¹

1. Joseph Hurley, "Toshiko Takaezu: Ceramics of Serenity," *American Craft* 39, no. 5 (October–November 1979).

28 FORM

1990

STONEWARE, GLAZED

HEIGHT 45 INCHES (114.3 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1992-109-3



ROBERT TURNER

Trained as a painter, Robert Turner came to ceramics in the mid-1940s and in 1949 established the first pottery studio at the progressive Black Mountain College in North Carolina. The college's open and experimental philosophy found expression in Turner's approach to ceramics. As the artist has said about his engagement with clay, "What involves me is . . . not testable; it's intuition, assumption, an attitude of expectancy, an attitude of 'is-ness.'"¹

Turner's receptive attitude toward the medium has led him to experiment with the vessel form, removing the thrown pot from the wheel and altering its contours in unexpected ways. In works such as *Hi Square* (pl. 30) he manipulates the form to emphasize the pot's inner force, with bulges and fissures that emerge from within. Turner also develops his surfaces by applying clay strips, or "squashed geometry," as he calls them.² These surface slabs, along with other clay appendages, are allowed to tear and sag, revealing the wet weight of the clay. Turner's vessels do not attempt to defy gravity but rather settle downwards, resting comfortably in their own heaviness.

Turner's trip to Africa in 1971 resulted in a series of works that further developed his pots' interior space and weightiness. His lfe vessels, named after the Nigerian city, combine a broad base and a cylindrical top that holds a key- or tongue-like insert, as in the 1980 *Form #1* (pl. 31). This loosely placed element functions like a plumb weight, drawing our awareness to the dark depths within. These architectural vessels, with ladder-like slabs on the exterior, were perhaps inspired by the caverns and cisterns Turner encountered on his frequent travels to Africa and the American Southwest.

1. Robert Turner, "Born Remembering," *Studio Potter* 10, no. 2 (June 1982), p. 4.

2. *Ibid.*, p. 11.



29 COVERED JAR

1995

STONEWARE, GLAZED

HEIGHT 16 INCHES (40.6 CM)

GIFT OF THE ARTIST COURTESY OF

HELEN DRUTT: PHILADELPHIA

1999-60-1A, B



30 HI SQUARE

1984

STONEWARE, GLAZED

HEIGHT 11 INCHES (27.9 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1992-5-3



31 FORM #1

1980

STONEWARE, GLAZED

HEIGHT 9 3/8 INCHES (23.8 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1981-38-5A, B

PETER VOULKOS

As the prime force behind the so-called Abstract Expressionist clay movement of the 1950s, Peter Voulkos helped to establish ceramics as a viable expressive and sculptural medium. Like New York's Abstract Expressionist painters, these ceramists created work that was marked by improvisation, intensity, and monumentality. Influential as both an artist and a teacher, Voulkos served as a conduit for ideas that would liberate the medium from its traditional forms and functions.

Voulkos entered art school on the G.I. Bill in 1946 and eventually shifted his focus from painting to pottery. His facility was soon apparent, and in 1949 he won the prestigious U.S. Potter's Association Prize. After earning his M.F.A. at the California College of Arts and Crafts in Oakland in 1952, he became the first resident potter of the newly created Archie Bray Foundation in Helena, Montana. There he met potters Bernard Leach, Shoji Hamada, and Soetsu Yanagi, who introduced him to Japanese folk pottery and Asian aesthetic principles.

In 1953, Voulkos was invited to teach at the experimental Black Mountain College in North Carolina, where he met Josef Albers, John Cage, Merce Cunningham, Buckminster Fuller, and painters from the Abstract Expressionist school, including Willem de Kooning and Jack Tworkov. This encounter with the avant-garde catalyzed Voulkos, who approached his ceramics with a new vigor and soon began making vessels of unprecedented scale and vitality. He brought this sense of excitement to the Los Angeles County Art Institute (now Otis Art Institute) in 1954, when he was

appointed chair of the new ceramics department. For five years at the Institute—where his students included Paul Soldner (see pl. 23) and Kenneth Price (see pls. 20, 21)—and from 1959 to 1989 at the University of California, Berkeley, Voulkos ignited new possibilities within the ceramics field.

Voulkos's dramatic and rugged works emerged from a mixture of Asian aesthetic philosophy and Abstract Expressionist principles, combined with the improvisational nature of jazz, which deeply interested the artist. From Japanese ceramics he acquired an appreciation for imperfection and the medium's natural properties, an attitude that was intensified by Abstract Expressionism's emphasis on process, risk, and embodied energy. Voulkos's pots are like action paintings in three dimensions, with the clay's responsive surface recording every gesture of the creative process, forming a topography of gouges, carvings, punctures, and tears. He combined wheel-thrown forms and slabs to create his nonfunctional vessels, which he then modified to increase sculptural power and surface dynamics. His stacked pots can exceed four feet in height, confronting the viewer with their presence and raw materiality.

In 1961, after seven years of testing the limits of ceramic form, Voulkos virtually abandoned the medium to focus on bronze sculpture. When he resumed intensive work in clay in the early 1970s, he continued his explorations of the medium's formal and expressive potential, often producing works with greatly increased scale and heft, such as the nearly three-foot-high 1977 Vase (pl. 32).

32 VASE
1977
STONEWARE, UNGLAZED
HEIGHT 34 INCHES (86.4 CM)
GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART
1989-20-4



ROBERT WINOKUR

After studying with Rudolf Staffel (see pls. 24–27) at the Tyler School of Art in Philadelphia, Robert Winokur went on to the New York State College of Ceramics at Alfred, where he earned his M.F.A. in 1958. “In the Alfred tradition, I became a pseudo-Sung [dynasty] potter,”¹ recalls Winokur, and his early works partake of the unembellished character of that period’s pottery. In the mid-1960s Winokur and his wife, ceramist Paula Winokur, supported themselves through their production ware. In 1966, he returned to Philadelphia to assume a teaching position at Tyler.

Winokur has since decreased his output of utilitarian ware, although he continues to work in the vessel format. According to the artist, “Of all things my least concern is with function or utility. My primary concern is with the abstract elements of edge, line, volume, shape, space, color, texture and all of those things inherent in well-defined form.”²

Winokur’s overriding concern with the formal properties of his works has led to experiments in structure and glazes. Using traditional vessel shapes—pitchers, cookie jars, jugs—as a point of departure, Winokur’s hand-built pots assume unexpected proportions and anatomy. His assembled stoneware vessels share structural properties with furniture and architecture, and the surfaces are often incised or developed in shallow relief. Winokur’s mastery of the salt-glaze technique (pl. 34) results in dramatic abstract passages that play off of the sculptural shapes.

1. Charlotte Sewalt, “An Interview with Robert Winokur,” *Ceramics Monthly* (September 1977), p. 31.
2. “News and Retrospect,” *Ceramics Monthly* (March 1979), pp. 91, 95



33 COOKIE JAR WITH LID
1972
STONEWARE, GLAZED
HEIGHT 9½ INCHES (24.1 CM)
GIFT OF RUDOLF H. STAFFEL
1973-102-1A, B

34 JAR WITH HANDLE
1975
STONEWARE, SALT-GLAZED
HEIGHT 16¾ INCHES (42.5 CM)
PURCHASED BY THE ELIZABETH
WANDELL SMITH FUND
1982-69-1



BEATRICE WOOD

Beatrice Wood did not come to ceramics until she was in her forties, following an adventurous early life. While still in her teens Wood went to Paris to pursue studies in art. She eventually found a career on the stage and moved to New York, where she befriended Marcel Duchamp and became active in the circle of Dada artists that included Man Ray and Francis Picabia. In the spirit of Dada, Wood's involvement with ceramics grew out of a chance encounter. Coming across some Persian luster plates in an Amsterdam antique store in 1930, Wood bought the set with the intent of making a matching teapot upon her return to Los Angeles, where she had recently moved. Her determination to master the luster glaze led her to study pottery with Glen Lukens at the University of Southern California, and later with Gertrud and Otto Natzler (see pls. 15–18).

Wood's pursuit of lustrous effects continued unabated during her more than five decades of work in ceramics. She became a forerunner in the use of luster glazes in contemporary ceramics, borrowing from a technique used in Egypt and Persia more than a thousand years ago. With the colorful iridescence of a fiery opal, peacock feather, or beetle's wing, her luster glazes vie with nature's own opulence. These rich glazes adorn forms that are variations on standard historical types—bowls (pl. 35), goblets, vases, teapots, and chalices (pl. 36)—refashioned by Wood into boldly contoured vessels.

In addition to her vessels, Wood also created an ongoing series of figurative sculptures, often with autobiographical content. These "sophisticated primitives,"¹ as she called them, are intentionally naïve in their execution. "They are completely unschooled, unlearned," stated Wood. "I could learn to do slick figures, but that would be too easy."² As a long-time collector of folk art—especially from India, where she frequently traveled—Wood maintained a figurative aesthetic that preserved the freshness and playful forms of an untrained artisan. In *Clytemnestra and Iphigenia* (pl. 37), Wood displays open disregard for realistic proportion and color, presenting striped blue felines with human visages. This work also reveals an element of autobiography: the cats, a common subject for Wood, are thought to represent Wood and her mother in the guise of tragic Greek characters.

1. Grace Glueck, "Dada to Pots of Gold: At 104, the View Back Is a Long One," *New York Times* (March 7, 1997).
2. Francis Naumann, *Intimate Appeal: The Figurative Art of Beatrice Wood* (Oakland, CA: Oakland Museum, 1990), p. 34.



35 BOWL

1948–50

EARTHENWARE, LUSTER-GLAZED
DIAMETER 8½ INCHES (21.6 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1984-24-4



36 CHALICE
EARTHENWARE, LUSTER-GLAZED
HEIGHT 12 INCHES (30.5 CM)
GIFT OF MRS. ROBERT L. McNEIL, JR.
1992-18-2

BEATRICE WOOD



37 CLYTEMNESTRA AND IPHIGENIA (TWO CATS)

c. 1950

EARTHENWARE, GLAZED

HEIGHT (CLYTEMNESTRA) 10 INCHES (25.4 CM);

(IPHIGENIA) 7³/₄ INCHES (19.7 CM)

GIFT OF THE ARTIST, 1994-101-1, 2

BETTY WOODMAN

Betty Woodman's works are informed by an extensive knowledge of ceramic history, yet they are unprecedented in their playful complexity. "I try to make art which appreciates the richness of ceramic history but does not try to imitate it,"¹ Woodman has said, and she takes great liberties with earlier prototypes, freely revising and exaggerating her historical models. The result is some of the most daring and exciting work currently being done in ceramics.

Woodman spends summers at her Italian studio, and Mediterranean traditions are especially prevalent in her work. Her historical borrowings—which also include Persian, Chinese, Japanese, and Mexican examples—are just the starting point for her ceramic mutations. The artist's trademark "Pillow Pitchers" (pl. 38) are a case in point. Based on an ancient pneumatic Etruscan pitcher type, Woodman's version is enlarged, embellished, and given an expressionistic glazing in a Tang dynasty palette.

The vitality of Woodman's ceramics derives in part from her playful manipulation of the pot's anatomy, in which lips, shoulders, necks, and handles are all stretched into new positions. She goes beyond distorting the vessel to deconstructing it, cutting and reassembling her thrown forms into multipart compositions, sometimes comprising an entire wall. Planes and volumes are jostled together like puzzle pieces that don't always cohere.

Woodman's energetic glaze treatment further intensifies the play of forms. She creates tension between two and three dimensions, surface and form, with painterly effects often contradicting the contours of the vessel upon which they rest. "I use color to enrich, to counteract, to get the viewer to examine the form,"² says Woodman. Her lively glazes—often completely different on the front and back, as in *Spring Outing* (pl. 39)—demand that the forms be circumnavigated, like paintings in the round.

1. Margaret Skove, *Betty Woodman: Between Sculpture and Painting: Recent Work*, exh. cat. (Fort Dodge, IA: Blanden Memorial Art Museum, 1999).
2. Linda Schmidt, "Beyond the Boundaries of History and Form," *American Ceramics* 7, no. 3 (1989), p. 23.

38 PERSIAN SILK PILLOW PITCHER

1982

EARTHENWARE, GLAZED

HEIGHT 19 INCHES (48.3 CM)

GIFT OF MARION BOULTON STROUD

1988-90-1



BETTY WOODMAN



39 **SPRING OUTING (TWO VIEWS)**

2000

EARTHENWARE, GLAZED, WITH EPOXY
RESIN, LACQUER, AND PAINT

HEIGHT APPROXIMATELY 38 INCHES
(96.5 CM) EACH

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

2001-16-1A-C



Sheila Hicks
Lewis Knauss
Richard Landis
John McQueen
Michael Olszewski
Ed Rossbach
Cynthia Schira
Joyce Scott
Thomas Stearns
Lenore Tawney
Evelyn Svec Ward
Claire Zeisler

FIBER



SHEILA HICKS

Sheila Hicks was one of the seminal figures, along with Lenore Tawney (see pl. 55) and Claire Zeisler (see pl. 57), of the so-called fiber revolution of the 1950s and 1960s. Hicks came to textiles by way of painting, which she studied under Josef Albers at Yale University in the late 1950s. She began weaving while still at Yale and was further inspired to pursue this medium by her travels to South America on a Fulbright Fellowship. She continues to travel broadly and has lived in Chile, Mexico, England, and France, where she has maintained a studio since 1964. Her expertise as a textile artist has also served as a point of entry into other cultures. In the late 1960s and early 1970s, she advised weavers in India on developing marketable designs, organized weaving workshops in Chile, and served as a consultant to the Moroccan rug industry, and her encounters with these traditions have in turn influenced her weavings.

Working with fiber on and off the loom, Hicks has produced textiles of great diversity and originality. Her explorations of scale have ranged from diminutive works less than a foot long, such as her *Miniature Weaving* (pl. 40), to large-scale commissions for architects including Kevin Roche and Eero Saarinen. *Banisteriopsis—Dark Ink* (pl. 42), named after an Amazonian rainforest plant that produces vividly colored hallucinations, belongs to a series of works built from modules of richly hued fiber clusters piled in loose configurations that derive their impact from the material's plush density. Other pieces, such as *Tresors et Secrets* (pl. 43), a group of small "soft stones," also revel in the luxuriance of raw thread. Hicks has suggested that, in our harsh and fast-paced world, such works can fulfill our "need to insulate and soften our environment to make it more peaceful, creative, and livable."¹

Hicks continues to explore new ways of making textiles relevant to contemporary life. As she has said, "The challenge is to continually restate or actualize the primordial textile language, making it pertinent to our lives and progress."² A recent project in this regard is her work with a Japanese corporation on a new stainless steel thread. Impervious to fire, frost, and water, the fiber has enormous practical applications and also gleams with an unexpected beauty.

1. Sheila Hicks, *Soft World*, exh. cat. (Tokyo: Matsuya Ginza Gallery, 1990), p. 4.
2. Artist Statement, *Structure and Surface: Contemporary Japanese Textiles*, Museum of Modern Art, New York, November 12, 1998–January 26, 1999.



40 MINIATURE WEAVING

LATE 1980s

SILK, COTTON, BAST FIBER, WOOL,
ACRYLIC, SYNTHETIC FIBERS, PLASTIC,
AND PAPER

8 5/8 x 4 3/4 INCHES (21.9 x 12.1)

GIFT OF THE ARTIST, 1995-72



41 GRAND PRAYER RUG

1964

WOOL AND COTTON

144 x 60 INCHES (365.8 x 152.4 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1994-80-1

SHEILA HICKS

42 BANISTERIOPSIS — DARK INK

1968–94

LINEN, WOOL, AND SYNTHETIC RAFFIA

HEIGHT 71 INCHES (180.3 CM)

GIFT OF THE ARTIST, 1995-72-1





43 TRESORS ET SECRETS

1990-95

SILK, WOOL, COTTON, LINEN,
RAFFIA, AND SYNTHETIC FIBER

DIAMETER 3-9½ INCHES (7.6-24.1 CM) EACH
GIFT OF THE ARTIST

1995-15-1A-BB, 1995-72-2A-QQ

LEWIS KNAUSS

Lewis Knauss's densely textured fiber works distill memories of places in the artist's life. According to Knauss, these textiles are "intended to convey feelings beyond that of the photographic image . . . to furnish the viewer with a safe, intimate place of contemplation."¹ Indeed, his woven mementos are concentrated swatches of experience, providing much haptic as well as optic satisfaction.

Among the locales that Knauss makes manifest in his work are his home state of Pennsylvania; Saratoga, New York, where he resides part of the year; and sites in Egypt and Israel, where he has traveled. Knauss's fiber technique preserves the lush idiosyncrasies and nuances of the original landscape. Starting with a flat woven-linen ground, he attaches threads and other materials to the base, creating a loose pile of textured elements. Knauss's unorthodox approach emphasizes the ends of the fibers rather than the patterns formed by the woven strands, which get buried under the profusion of loose components.

Knauss's *Field* (pl. 44) perfectly embodies his aesthetic of abundance. As the title suggests, the textile represents a small piece of turf, from which emerges a thick growth of fibers and brightly hued flags, seemingly blowing in the wind like leafy stalks. The artist's additive approach to textiles and his attentive handling of each strand or stalk creates an energy "field" that far exceeds the weaving's modest dimensions.

1. Peggy Hobbs, "Lewis Knauss: Meditations on the Landscape," *Shuttle, Spindle and Dyepot* 30, no.1 (Winter 1998–99), p. 19

44 FIELD

1998

LINEN, PAPER TWINE, WIRE, PAPER, AND
ACRYLIC PAINT

HEIGHT 22 INCHES (55.9 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART
IN HONOR OF JUDITH ALTMAN

2000-55-1





RICHARD LANDIS

Although Richard Landis is a masterful weaver, he intentionally downplays his technique in favor of the overall structure of his work. Believing that “weaving is best served when materials and means are not excessive in their assertiveness,”¹ he employs an understated method to achieve his desired end of harmonious tonal variations. His technical discipline and control allow for the precisely calibrated color values in which his work revels.

Landis has chosen a fine, double plain weave as his method for exploring color systems. Typically working in a grid-like format, he sets forth subtly nuanced squares of color in various sequential relationships. A cross between poetry and mathematics, these works blend an almost scientific rigor with an intangible play of luminescent harmonies. Landis often plots out his compositions on graph paper in advance, to better coordinate the rhythms and chords of his colors.

The appropriately titled *Apollo* (pl. 45) epitomizes his approach to textile art. Like the Greek god Apollo — associated foremost with light and reason — Landis’s weaving is the paragon of clarity and order. Apollo is also the god of music, and the work’s harmonic play of luminous hues provides a fitting homage to this ancient deity.

1. Mildred Constantine and Jack Lenor Larsen, *Beyond Craft: The Art of Fabric* (New York: Van Nostrand Reinhold, 1972), p. 205.

45 APOLLO

1992–93

COTTON

41 x 12 INCHES (104.1 x 30.5 CM)

GIFT OF THE WOMEN’S COMMITTEE OF

THE PHILADELPHIA MUSEUM OF ART

1994-100-1

JOHN McQUEEN

Trained as a sculptor at the University of South Florida in Tampa, John McQueen first learned the art of basketry while living in New Mexico in the early 1970s. "I saw the first baskets that really excited me at the state fair—huge architectural baskets that the Indians had made," recalls McQueen. "It was when I saw those Southwest Indian baskets that I said, 'Eureka!'"¹ He soon began his own sculptural explorations of this ancient art, honing his skills at Philadelphia's Tyler School of Art, where he earned an M.F.A. in 1975.

McQueen's approach to basketry is more conceptual than practical. Unconcerned with functional issues, he is intent on redefining the limits of the basket format. Drawing creative inspiration from the quotidian landscape—from chain-link fencing to beer cartons—he has made baskets in a wide variety of scales and forms, including in the shape of letters and words. His basket-weaving technique extends beyond the repetitive over-under patterning of more common weaves and assumes a variety of structural guises. In certain works, such as the eccentrically sculptural *In the Same Bind* (pl. 48), the bark is held together through obvious stitching, in keeping with McQueen's desire to lay bare the constructive elements in his work. This work also reveals the artist's love of word play—woven into the form are the words "read" and "just," or "readjust."

McQueen instills a winning balance of nature and culture in his basketry forms. His baskets, though structurally sound, are imbued with randomness and irregularity, much of it due to his exclusive use of natural materials with all their imperfections intact. "My baskets still have the tree in them," says McQueen, "the bark, the bug marks—all those things that show they were alive."²

1. Barbaralee Diamonstein, *Handmade in America: Conversations with Fourteen Craftmasters* (New York: Harry N. Abrams, 1983), pp. 152, 154.
2. Betty Park, "John McQueen: The Basket Redefined," *American Craft* 39, no. 5 (October–November 1979), p. 27.



46 UNTITLED BASKET #89

1979

SPRUCE ROOTS

HEIGHT 8½ INCHES (21.6 CM)

GIFT OF MRS. ROBERT L. McNEIL, JR.

1993-79-1



47 UNTITLED BASKET #53
1978
BASSWOOD
HEIGHT 18¾ INCHES (47.6 CM)
GIFT OF MARION BOULTON STROUD
1991-106-1

JOHN McQUEEN



48 IN THE SAME BIND (#227)

1991

SPRUCE BARK, ELM, AND STRING

WIDTH 48 INCHES (121.9 CM)

GIFT OF MR. AND MRS. LEONARD I. KORMAN

2001-97-1

MICHAEL OLSZEWSKI

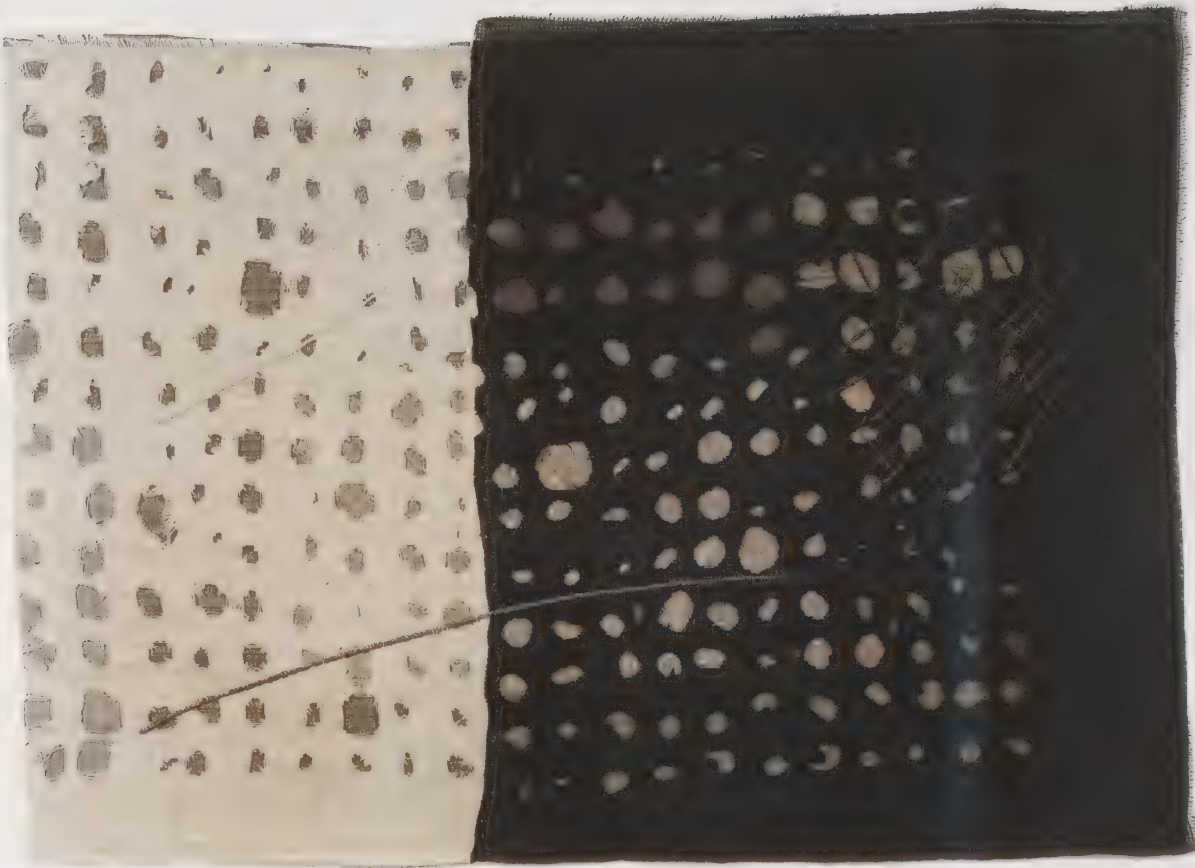
"My pieces are autobiographical,"¹ states Michael Olszewski, and he strives to achieve an emotional honesty in his nuanced textiles. Through his work Olszewski has explored such life-changing experiences as the death of his father, the loss of friends to AIDS, and his mother's struggle with Alzheimer's disease.² Although laden with heavy content, his work is nonetheless marked by a calm, inviting beauty that engages the viewer in the artist's revelations. Olszewski's weavings could be called a form of meditative textile, providing catharsis for both the artist and the beholder.

Olszewski began his studies at the Maryland Institute of Art, majoring in graphic design. After working briefly as an illustrator he pursued graduate study at the Kansas City Art Institute and later the Cranbrook Academy of Art in Bloomfield Hills, Michigan, where he concentrated on fiber and earned an M.F.A. in 1977. The slow, reflective process of creating textiles, as well as their ability to convey the conditions of fragility and temporality, makes them a suitable medium for expressing Olszewski's personal content.

The language of abstraction is employed in Olszewski's work to convey the desired emotional resonance. His acknowledged influences include the paintings of Mark Rothko, Kasimir Malevich, Wassily Kandinsky, and Sonia Delaunay, all of whom similarly conveyed powerful feeling through abstract means. Within textile history he cites an affinity with pre-Columbian textiles of the Nazca Indians as well as shibori dyeing techniques from Japan. All of these sources inform his subtle and complex handling of textiles as a vehicle for emotion.

Olszewski enlists a variety of techniques to achieve his expressive ends, including appliqué, embroidery, and fabric collage. His preferred materials are silk (typically from antique kimonos) and wool, which he often frays and layers to suggest time and loss. His facility at exploiting the material properties of fiber to enhance a work's meaning is finely demonstrated in *Weight of Being* (pl. 49), in which a layer of heavy wool bears down on the fragile silk below, which emerges through tattered holes.

1. Barbara Rosenblatt, "Michael Olszewski: Abstract Expression in Fabric," *Moore News* (Winter 2000), p. 29
2. Bill Scott, "Philadelphia: Michael Olszewski at Schmidt/Dean," *Art in America* (April 1994), p. 131.



49 THE WEIGHT OF BEING

2000

SILK AND WOOL

13½ x 22 INCHES (34.3 x 55.9 CM)

PURCHASED WITH THE COSTUME
AND TEXTILES REVOLVING FUND

2000-128-1

ED ROSSBACH

Ed Rossbach made his first attempts at fiber art while stationed in Alaska's Aleutian Islands during World War II. Inspired by the island's grasses, he began gathering them with the idea of weaving basket forms. "I achieved no baskets," he admits, "only a box of selected grasses and a brittle start of interweaving."¹ Nevertheless, this experiment initiated the career of one of the foremost innovators in contemporary fiber. The author of several books on the subject, including *Baskets as Textile Art* (1973) and *The Art of Paisley* (1980), Rossbach has also produced an influential body of work in the field.

Following his release from the army, Rossbach enrolled at the Cranbrook Academy of Art in Michigan, where he earned an M.F.A. in ceramics and weaving and was trained along Bauhaus principles to produce textiles for industrial manufacture. Rossbach later studied historical and anthropological textiles, which prompted him to take a more conceptual and experimental approach to the medium.

Rossbach gradually moved from weaving flat textile patterns to making wall hangings and sculptural baskets. He began experimenting with numerous techniques, from plaiting to printing, and incorporated a wide range of unorthodox materials into his work, including newspaper, foil, plastic film, and various found objects. His expansive iconography has included pop culture figures such as Mickey Mouse (pl. 50) and John Travolta. Instead of a mere formal exercise, for Rossbach textiles have become a means of personal expression, humorous commentary, and even political protest.

Having been schooled in the rigid formalism and industrial aesthetic of the Bauhaus, Rossbach set about demonstrating the endless, unexpected possibilities of textile art. His 1967 *Disintegration of the Bauhaus* (pl. 51) is a small treatise on his textile philosophy. Flaunting its irregularities, this weaving is hopelessly idiosyncratic and could not lend itself to mass production or serve as an edifying example of good design taste. As Rossbach has stated, "More and more I don't want my work to be refined and craftsmanly. . . . I don't want it to be hard, I want it to be joyous."²

1. "Charles Edmund Rossbach: Artist, Mentor, Professor, Writer," interview with Harriet Nathan, Fiber Arts Oral History Series, Regional Oral History Office, Bancroft Library, University of California, Berkeley.
2. Maria Luisa Tucker, "Basket Case," *Phoenix New Times*, July 5, 2001.



50 MICKEY BASKET

1991

ASH SPLINTS, RICE PAPER, RAGS,
AND RAWHIDE

HEIGHT 11 INCHES (27.9 CM)

BEQUEST OF EDNA S. BERON

1996-2-8



51 DISINTEGRATION OF THE BAUHAUS

1967

JUTE

42 X 70 INCHES (106.7 X 177.8 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1998-10-1

CYNTHIA SCHIRA

Although committed to the age-old process of loom weaving, Cynthia Schira has taken an experimental approach that brings this ancient technique into the computer age. Schira's early studies of weaving at the Rhode Island School of Design (RISD) and at Aubusson, France, a major historical center for tapestry weaving, gave her a grounding in traditional techniques from which she would later depart. Her travels to India and Japan, as well as her research on the textiles of Peru and other cultures, further motivated her to pursue new forms of weaving.

During the 1970s Schira developed a variation on the brocade technique based on the textiles of Aubusson. In 1981, following an invitation to work on RISD's nineteenth-century Jacquard loom, she was inspired to explore the virtues of automated looms. A National Endowment for the Arts grant in 1982 allowed her to purchase a computerized loom, and since the mid-1980s Schira has enlisted a computer to realize her complex textiles.

Unlike many other contemporary artists, Schira does not use the computer as a design tool, but rather as a means of making the weaving process faster and more efficient. The computerized loom allows for a number of different weave constructions, including Schira's preferred format, a triple weave involving three interwoven layers of warp.

Schira enlists these intricate woven structures to depict richly atmospheric landscapes. "The textile itself is not enough," states Schira. "I want a reference, an allusion to something *beyond* the textile. And that reference tends to be geographic."¹ Schira's treatment of geography in her textiles is generalized and lyrical rather than specific. Her use of color has rightfully been described as "painterly," and her textiles embody a remarkable range of brush-like effects. Schira's adroitness at capturing atmospheric effects is demonstrated in *Canescent Lake* (pl. 52); *canescent* means becoming white or greyish, and the weaving is a symphony of subtle light and dark contrasts.

1. Jan Janeiro, "Time and Vision: The Work of Cynthia Schira," *Fiberarts* 9, no. 5 (September–October 1982), p. 69.

52 CANESCENT LAKE

1989

COTTON, RAYON, AND MIXED FIBERS
76 x 64 INCHES (193 x 162.6 CM)
GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART
1991-8-2



JOYCE SCOTT

A proud descendant of three generations of artisans, Joyce Scott continues this creative heritage in her virtuoso beadwork. Scott's great-grandfather was a basketmaker and blacksmith; her grandfather was a woodworker; both of her grandmothers were quiltmakers; and her mother, Elizabeth Talford Scott, is a celebrated quiltmaker in her own right. This ancestral link is an important component of Scott's identity as an artist. "I cannot ever forget, nor should I, that I came from a blue collar, . . . [or] no collar, background," she says. "By no collar I mean slaves."¹ Crafts were a vital form of expression within slave communities, and Scott strives to preserve this link between artistic practice and everyday life in her own work.

Born and raised in Baltimore, Scott received her B.F.A. in 1970 from that city's Maryland Institute College of Art, where she studied painting. Seeking a more inclusive, hands-on approach to making art, she enrolled at Instituto Allende in San Miguel de Allende, Mexico, where she earned an M.F.A. in crafts, focusing on jewelry and weaving. Scott's formal education has been supplemented by her extensive travels and her study of beading and fiber techniques from around the world, including those of West Africa, Europe, Central and South America, and the U.S. Southwest. She also acknowledges the influence of Eastern European decorative arts, Japanese theater, and American popular culture.

Although Scott also makes prints and large-scale installations and is an acclaimed performance artist, her beaded jewelry and sculptures are perhaps her most concentrated form of artistic expression. She achieves great fluidity of

three-dimensional form with a weaving technique similar to crochet, called the peyote stitch, which she learned from a Cree Indian. This technique allows her to combine sensually rich surfaces with strong volumetric structures.

Scott enlists her impressive technical skills to make works of art that address pressing social problems, including racism, injustice, sexual abuse, and violence. The intricate beadwork provides an irresistible bait that hooks viewers into confronting difficult issues. While her works are aesthetically alluring, her compact narratives are often morally challenging, albeit tempered by humor.

Scott's captivating method is demonstrated in *Rodney King's Head Was Squashed Like a Watermelon* (pl. 53), one of her few works to be based on a specific historical event. The artist created the sculpture the same year the unarmed King was beaten by Los Angeles policemen, who delivered more than fifty baton blows to his head and body. When an amateur videotape of the encounter was broadcast worldwide, the incident became widely regarded as the personification of police racism and brutality. To convey the bloody event, Scott conflated King's head with a broken watermelon, thereby playing upon a racist stereotype. A disfigured oval with a glistening red mouth, the engaging sculpture confronts us with the rotten fruit of prejudice and violence.

1. Joyce Scott, interview with Terrie Sultan, in *Joyce Scott: I-con-no-body/I-con-o-graphy*, exh. cat. (Washington, DC: Corcoran Gallery of Art, 1991), n.p.

53 RODNEY KING'S HEAD WAS
SQUASHED LIKE A WATERMELON
1991
BEADS AND THREAD
LENGTH 10¾ INCHES (27.3 CM)
GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART
1995-81-3



THOMAS STEARNS

The fiber revolution of the 1950s and 1960s—spearheaded by artists such as Sheila Hicks (see pls. 40–43), Lenore Tawney (see pl. 55), and Claire Zeisler (see pl. 57)—broke away from centuries of two-dimensional weaving and demonstrated the medium's sculptural potential. Thomas Stearns's fiber sculptures exemplify this three-dimensional approach to textiles. Although Stearns studied commercial weaving in art school, he is adept at various mediums, including painting, sculpture, printmaking, and glass, and brings a distinctive sensibility to his work in fiber. Preferring natural fibers to synthetics, which he finds to be too cold, the artist enlists these organic materials to create sculptures with great mystery and presence. Stearns cultivates inscrutability in his works, seeking to lure viewers through a dense, insistent physicality.

Stearns's *Night Image #1* (pl. 54), from a larger series on the theme, is characteristic of his unique approach to the medium. Strands of fiber are draped over a softly contoured wooden form, resulting in a shrouded, spectral shape. As the title suggests, this is a figure seen in the dark, an abstracted Lady Godiva hidden in a hair-like cloak of silken fibers.



54 NIGHT IMAGE #1

1963

MIXED FIBERS ON WOODEN FORM

HEIGHT 54½ INCHES (138.4 CM)

GIFT OF MIANI JOHNSON IN MEMORIAM
OF HER MOTHER, MARIAN WILLARD
JOHNSON, 1992-80-1

LENORE TAWNEY

Lenore Tawney literally ripped a hole through traditional weaving practice. Born in Ohio, she moved to Chicago in 1927, where she took classes at the Art Institute of Chicago. After two years at the University of Illinois in Urbana and a stay in Mexico, she returned to Chicago in 1946 to attend the Institute of Design, where she studied with the Russian-born Cubist sculptor Alexander Archipenko. Tawney soon shifted her focus from sculpture to weaving, a medium that she would radically transform.

In 1954, after several years spent living in Paris and traveling extensively in Europe and North Africa, Tawney studied tapestry at the Penland School of Crafts in North Carolina. Her early works feature representational imagery on the flat, rectangular field of traditional tapestry, but she soon began to embrace greater abstraction and a more sculptural, open-structure weave.

Tawney departed from standard weaving practice in a number of ways. Instead of a continuous woven surface, she created works with open areas of unwoven warp, allowing space and transparency to enter the textile. Like Sheila Hicks (see pls. 40–43) and Claire Zeisler (see pl. 57), she began manipulating the surface grid of the weaving, which resulted in dimensional works that no longer hung flat on the wall. Tawney's sculptural weavings moved out into the center of the room, incorporating the environment and light around them. As her work evolved, it assumed near-monumental proportions and increased sculptural impact through a subdued monochromatic palette.

Tawney's *Fountain of Word and Water* (pl. 55) embodies many of the features for which the artist is noted, including open structure, large scale, and a totemic presence. *Fountain* belongs to a series of tall, narrow weavings Tawney created in the early 1960s, which she says were "constructed as expanding, contracting, aspiring forms."¹ The title, which was suggested by the painter Agnes Martin, points to Tawney's recurring iconography of natural elements—earth, water, air—as well as a deep spirituality informed by Eastern philosophy.

1. Martin Edelberg, ed., *Design 1935–1965: What Modern Was*, exh. cat. (Montreal: Musée des arts décoratifs de Montréal, 1991), p. 298.



55 THE FOUNTAIN OF WORD AND WATER

1963

LINEN

HEIGHT 162 INCHES (411.5 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1994-23-1

EVELYN SVEC WARD

Evelyn Svec Ward's multifaceted involvement with the fiber arts included serving as a curator, author, and textile conservator. After working for ten years in the textiles department at the Cleveland Museum of Art, Ward turned her attention exclusively to her own fiber art, bringing considerable cultural knowledge to her work. She became enamored of the folk textiles of Mexico and visited the country dozens of times, deriving much inspiration for her work in fiber.

Although she worked in pure abstraction, the rich and undulating surfaces of Ward's textiles often take on the quality of imaginary landscapes. Craters, plateaus, and hills emerge from the dense and textured materials. Ward experimented with a range of textile formats, including large wall panels and freestanding sculptures. She came to prefer a combination of the two, developing a type of three-dimensional relief composed of various fabrics and stitches. This collage-like approach to textiles can be found in *Cadena de Oro* (pl. 56), which combines stitchery, appliqué, burlap, wool, velvet, ribbon, and cotton. The title, Spanish for "chain of gold," aptly captures the meandering quality of the composition, which culminates in three pockets of metallic thread.



56 CADENA DE ORO

1968

BURLAP, WOOL, VELVET, RIBBON,
COTTON, AND MIXED FIBERS

28½ x 10¼ INCHES (72 x 26 CM)

GIFT OF WILLIAM E. WARD, 1995-21-1

CLAIRE ZEISLER

A pioneer in the field of fiber art, Claire Zeisler was instrumental in transforming fiber into a viable sculptural medium. Zeisler studied sculpture and worked with Alexander Archipenko and László Moholy-Nagy at the American Bauhaus in Chicago in the 1940s. When she began working with fiber in the 1950s, she brought a three-dimensional sensibility to bear on her new medium. She also cultivated an impressive collection of modern and tribal art—including works by Pablo Picasso and Joan Miró, African sculpture, pre-Columbian Peruvian textiles, Native American baskets, and tantric art—which further informed her sculptural approach.

Although her early works were traditional weavings, she gave up the loom in the early 1960s to pursue more free-form works with greater three-dimensionality. To achieve these ends, Zeisler developed off-loom methods of densely knotting, braiding, and wrapping the strands, allowing her to create large freestanding structures. She also exploited the flaccid nature of fiber, creating unbound cascades of knotted strands, as in the imposing *Private Affair II* (pl. 57). Such works simultaneously defy the pull of gravity and permit the weight of the fibers to define the form.

Although Zeisler's contribution to contemporary fiber was established with her trademark fiber "spills," she continued to experiment with the medium, painting the ends of her strands or incorporating found objects. As the artist stated, "Experimentation is the most important thing an artist does, and you should continue to experiment as long as you work."¹

1. "A Conversation with Claire Zeisler," *Fiber Arts* (July–August 1983), p. 27.

57 PRIVATE AFFAIR II

1986

COTTON AND RAYON

HEIGHT 120 INCHES (304.8 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1987-49-2



FURNITURE

Wendell Castle
John Cederquist
Wharton Esherick
James Krenov
Sam Maloof
Wendy Maruyama
Judy Kensley McKie
George Nakashima



WENDELL CASTLE

Wendell Castle's furniture, like his background, merges the functional and the sculptural. With a B.A. in industrial design and an M.F.A. in sculpture, Castle brings a blend of practical and artistic experience to his furniture-making. He was the first artist to fully realize the creative potential of the industrial stack lamination process, which he employed to expressive ends in his sculptural furniture.

Whereas large pieces of solid wood easily crack due to changes in temperature and moisture, stack lamination allows for larger sculptural volumes. This process has given Castle great flexibility in his furniture, as seen in the sinuously taut contours of works such as his 1972 *Music Stand* (pl. 59). Castle's formal range is further revealed in the jaunty angularity of *Ladder of Eurus* (pl. 60), a curiously unnecessary piece of equipment for the winged Greek god of the east wind. Although it does not function as a ladder, it is equipped with a small cabinet in its uppermost section.

In the mid-1970s, Castle embarked on a series of pieces that combine traditional woodworking techniques with playful trompe l'oeil elements. In these wooden deceptions, convincing historical furniture types are embellished with casually placed carved objects, as in the *Table with Gloves and Keys* (pl. 58), an elegant Federal-style table on which the artist has carved a pair of fur-lined gloves and a set of keys. Castle has asserted that "art should call things into question. . . . Uncertainty is good. Uneasy relationships keep one awake."¹ Indeed, these playfully ambiguous works take delight in challenging our perception.

1. Peter T. Joseph et al., *Masterworks*, exh. cat. (New York: Peter Joseph Gallery, 1991), p. 24.



DETAIL

58 TABLE WITH GLOVES AND KEYS
1980
MAHOGANY
HEIGHT 34½ INCHES (87.6 CM)
GIFT OF MRS. ROBERT L. McNEIL, JR.
2001-15-1



WENDELL CASTLE

59 MUSIC STAND

1972

CHERRY

HEIGHT 46½ INCHES (118.1 CM)

GIFT OF THE FRIENDS OF THE
PHILADELPHIA MUSEUM OF ART

1973-94-1





60 LADDER OF EURUS

1986

PURPLEHEART, CURLY MAPLE, AND
EBONY VENEER

HEIGHT 65 INCHES (165.1 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1986-104-1

JOHN CEDERQUIST

John Cederquist is a master of illusion and pictorial effect. A cross between trompe l'oeil and Pop Art, his furniture tests the limits of our perception and of the furniture establishment. Cederquist seems to be snubbing the revered design tenets of "truth to materials" and "form follows function," making works in which deception reigns and nothing is as it seems. His furniture forms often take a backseat to his playful imagery, a straight man to his elaborate visual jokes.

A lifelong southern Californian, Cederquist studied graphic art at Long Beach State College (now California State University, Long Beach) before shifting to three-dimensional objects and earning an M.F.A. in 1971. His work is fueled in part by an image-conscious California culture, as well as classic cartoon imagery such as Popeye. Cederquist's furniture escapades are further informed by his appreciation for Japanese art and craft, including prints, origami, and clothing. Like Japanese woodblock prints, his furniture combines wood with flat imagery, creating works that are more visual surfaces than useful objects.

Cederquist's engagement with Japanese artistic traditions is clearly evident in his kimono-shaped *Steamer (Cabinet)* (pl. 61), which features patterned puffs of steam that recall the stylized waves in the nineteenth-century artist Katsushika Hokusai's famous woodblock prints. *Steamer* also reveals Cederquist's love of word play and punning. In this case, the title suggests shipping crates, while the work depicts snaking pipes spewing steam against a backdrop of wooden planks. The pipes, a recurring motif in Cederquist's work, are perhaps an allusion to the water motifs that decorate the ceremonial garments traditionally worn by Japanese firefighters.

61 STEAMER (CABINET)

2001

VARIOUS WOODS, STAINED

HEIGHT 70 INCHES (177.8 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART
AND FRANKLIN PARRASCH, 2001-17-1



ジエイシー

WHARTON ESHERICK

Trained as a painter, Wharton Esherick started working with wood to carve decorative frames for his paintings. He went on to create woodblock prints and wooden sculptures before turning to furniture, embellishing his early pieces with representational carvings. After an influential trip to Germany and Scandinavia in 1931, Esherick reduced the imagery in his carvings, opting for simpler, more abstract compositions. While working for a local experimental theater he was exposed to the angular intensity of Expressionist stage sets, which would further guide the direction of his work.

Although he also experimented with stone and ceramics early in his career, after 1926 Esherick worked almost exclusively in wood. He drew inspiration from the trees surrounding his studio, situated on a wooded hillside in Paoli, Pennsylvania. In the Arts and Crafts tradition, he filled his home and studio with objects of his own creation, carving utensils and furniture for daily use and transforming his studio into a unified environment, with carved doors, coat pegs, cabinets, and floors. Esherick's integrated approach to interiors may have been encouraged by the views of the Austrian philosopher Rudolf Steiner, founder of the Anthroposophical Society, with whose work Esherick was familiar. Steiner's claim that a building should be "a continuous relief sculpture . . . one plastic form"¹ was certainly in keeping with Esherick's own views.

Esherick's facility with wood was increasingly recognized by local patrons, and he received numerous commissions for furniture and architectural interiors. One of his most spectacular interiors, and the project that earned him national attention, was the house of Pennsylvania Supreme Court Justice Curtis Bok (pls. 62–64). The Bok family's prime interests were music and books, and they accordingly commissioned Esherick to design and execute ceiling, floor, fireplace, wall panels, and furniture for the library; a doorway connecting the library and music room; and the entire music room interior, including an impressive freestanding staircase.

The fireplace and connecting doorway, acquired by the Philadelphia Museum of Art before the house was demolished, are engaged in a tense dialogue between the projecting hearth and the retreating concave door. These architectural elements reveal key characteristics of Esherick's aesthetic, including the dynamic composition and nuanced handmade wood surfaces. The sharp prismatic treatment is

rather atypical for Esherick, however, and more in keeping with the prevailing Modern or Art Deco styles of the day. He preferred a softer geometry, a blend of curves and angles—what he called "tree angles and tree forms"²—rather than straight lines and sharp angles. Nonetheless, the Bok house interiors are a tour de force of woodworking and expressive form, presenting a bold stage set for living.

1. K. Porter Aichele, *Wharton Esherick: An American Artist-Craftsman* (Paoli, PA: Wharton Esherick Museum, 1977), p. 13.
2. *Ibid.*, p. 11.



62 PHONOGRAPH CABINET
FROM THE MUSIC ROOM OF
THE CURTIS BOK HOUSE,
GULPH MILLS, PENNSYLVANIA
1936–37
CHERRY
HEIGHT 27½ INCHES (69.9 CM)
PARTIAL AND PROMISED GIFT OF
ENID CURTIS BOK OKUN, DAUGHTER
OF CURTIS AND NELLIE LEE BOK
2001-201-3

63 STEPS FOR THE MUSIC ROOM WITH
ELEPHANT AND DONKEY FINIALS
FROM THE CURTIS BOK HOUSE,
CULPH MILLS, PENNSYLVANIA
1935
HICKORY
HEIGHT 35 INCHES (88.9 CM)
GIFT OF RACHEL BOK GOLDMAN AND
ALLEN S. GOLDMAN, M.D., 2001-14-1



WHARTON ESHERICK





64 FIREPLACE AND DOORWAY

FROM THE LIBRARY AND MUSIC ROOM OF THE CURTIS
BOK HOUSE, GULPH MILLS, PENNSYLVANIA
1936-37

WHITE OAK, STONE, COPPER, AND BRASS

102 x 192 x 60 INCHES (259.1 x 487.7 x 152.4 CM)

ACQUIRED THROUGH THE GENEROSITY OF W. B.
DIXON STROUD, WITH ADDITIONAL FUNDS FOR ITS
PRESERVATION AND INSTALLATION PROVIDED BY
DR. AND MRS. ALLEN GOLDMAN, MARION BOULTON
STROUD, AND THE WOMEN'S COMMITTEE OF THE
PHILADELPHIA MUSEUM OF ART, 1989-1-1, 2

JAMES KRENOV

James Krenov's furniture pieces derive their strength from understatement rather than theatrical effects. Born in Siberia, Krenov traveled widely with his family before settling in Seattle in his teens. There he learned the craft of boat-building, which would serve him in his future career as a furniture-maker. Krenov honed his aesthetic of quiet restraint in Sweden, where he studied in the mid-1950s with Carl Malmsten, the country's premier furniture designer. When Krenov returned to the United States to open his own studio, he brought with him Malmsten's "sound, simple, straightforward"¹ ideas about furniture-making.

Krenov's work repeats variations on a small repertoire of furniture forms, the most common of which is a cabinet on a stand. His works are characterized by nuanced wood grain and color, graceful lines, and the subtle texture left by his carving tools, a reminder of the creative process. All of these traits are beautifully displayed in his 1992 *Cabinet* (pl. 65).

The quiet confidence conveyed by Krenov's furniture also characterizes his philosophy of woodworking. The artist has written several influential books about his relationship with wood, including *A Cabinetmaker's Notebook* (1975) and *The Impractical Cabinetmaker* (1979). Krenov encourages an introspective approach to woodworking and an attentive regard for wood's natural properties. "Besides being stubborn and elusive," he has written, "wood is a noble material. Part of a craftsman's purpose in life should be to establish a living relationship with his material and its innate qualities."²

1. Jonathan Binzen, "James Krenov: Master of the Handmade," *Home Furniture* (Summer 1996), p. 35.
2. James Krenov, *The Impractical Cabinetmaker* (New York: Van Nostrand Reinhold, 1979), p. 13.

65 CABINET

1992

KWILA AND SPALTED HICKORY

HEIGHT 61 INCHES (154.9 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1992-21-1



SAM MALOOF

Sam Maloof could rightly be called a presidential furniture-maker, as three former presidents—Jimmy Carter, Ronald Reagan, and Bill Clinton—own his trademark wood rocking chairs with animated, graceful curves. Maloof's standing as America's foremost furniture craftsman is all the more impressive given that he is a self-taught woodworker with no formal training.

Born in California to Lebanese immigrants, Maloof worked as a commercial artist until 1949. His woodworking career began when he built some furniture for his home in an attempt to save money. Born of necessity, this furniture impressed visitors and led to his first commission, for a dining room set. His work has been sought avidly ever since, prized for its exquisite craftsmanship and fluid elegance. In 1985 he became the first craft artist to be awarded the prestigious MacArthur Foundation Fellowship.

Although Maloof has worked in various formats over the years, the chair has been his primary means of expression, and his creative evolution can be traced through the refinements he has made to this basic furniture form. As with living things, Maloof's chair forms have adapted according to the evolutionary dictates of function and attraction. His long-tailed rocking chairs (pl. 67), in particular, have evolved into a distinct variation of the type, with their tapered tails sweeping up from behind.

Among the distinguishing characteristics of Maloof's furniture is the use of exposed joinery, the so-called dado-rabbet or Maloof joint, which the artist employs for visual impact as well as sound construction. Another distinctive feature of his furniture-making is the use of "hard" lines, raised wood ridges that run along the arms and legs of many of his pieces, adding an important tactile component to the experience of these chairs. Like the slotted joints, these protruding lines lend an aesthetic dimension to the chair, merging beauty and utility. Maloof's work admirably fulfills his stated aim of transforming "a piece of wood into an object that contributes something beautiful and useful to our everyday living."¹

1. *The Furniture of Sam Maloof*, exh. brochure (Washington, DC: Smithsonian American Art Museum, 2001).

66 SETTEE

1991

FIDDLEBACK MAPLE

HEIGHT 30 INCHES (76.2 CM)

GIFT OF THE WOMEN'S COMMITTEE OF THE PHILADELPHIA MUSEUM OF ART IN COMMEMORATION OF THE FIFTEENTH ANNIVERSARY OF THE PHILADELPHIA CRAFT SHOW

1991-100-1





07 ROCKING CHAIR

1977

WALNUT

HEIGHT 46 INCHES (116.8 CM)

GIFT OF MRS. ROBERT L. McNEIL, JR.

1992-18-1

WENDY MARUYAMA

One of the few successful women furniture-makers in a male-dominated profession, Wendy Maruyama has cleared a bold path within the field. She mastered traditional furniture-making techniques at Boston University's Program in Artistry and went on to receive her M.F.A. in 1980 from Rochester Institute of Technology. Inspired by the creative license of the prominent 1980s Italian design group Memphis, she set out to pursue her own expressive ends in furniture-making.

Maruyama explored a wide range of aesthetic options en route to her mature work. As a graduate student, she began investigating the artistic possibilities of furniture by freely painting her surfaces and experimenting with angular compositions. In the early 1980s she simplified the form and color, painting or blanching all of her pieces white. Referring to this work as "post-nuclear primitive,"¹ Maruyama presented it as warning of the effects of nuclear war as made manifest in furniture.

Following this relatively stark phase, Maruyama resumed her exploration of painted surfaces and strong sculptural forms. Having gone to extremes in her earlier work, she now balances contrasting elements in her furniture, which features unexpected combinations of tradition and innovation, function and fancy, restraint and energy, angles and curves. A fine example of this aesthetic balancing act is found in her 1990 *Red Cabinet* (pl. 68), which transforms a standard furniture form into an extravagant sculptural statement with sleek, tapered pods asserting themselves across the facade of a boldly colored chest.

1. Edward S. Cooke, Jr., *New American Furniture: The Second Generation of Studio Furnituremakers* (Boston: Museum of Fine Arts, 1989), p. 74.

68 RED CABINET

1990

POLYCHROMED POPLAR AND MAPLE

HEIGHT 71½ INCHES (181.6 CM)

GIFT OF MR. AND MRS. LEONARD I. KORMAN

2001-97-2



JUDY KENSLEY MCKIE

The sculptural furniture of Judy Kensley McKie brings the animal world indoors, allowing us literally to be at home with nature. Drawing inspiration from mythological sources as well as Egyptian, pre-Columbian, Greek, and African art, she transforms animal forms into functional objects of delight.

McKie earned a B.F.A. in painting from the Rhode Island School of Design in 1966 and turned to making studio furniture in 1975. Her early pieces held firmly to the modernist aesthetic of "form follows function," but she soon came to desire a more engaging, playful style. As the artist recalls, "What I knew was I wanted to animate the furniture, embellish it, make it more lively, bring it to life."¹ The animation she sought has come in the form of animals, which she

stylizes and distills to their essential contours, as in the sleek bronze *Panther Bench* (pl. 69). Her generalized approach to these creatures ensures an elegant object along with the requisite ambiguity that lends intrigue to the work.

McKie translates her animal models into wood, bronze, and marble. Although she embraces the natural world in her furniture, she does not feel compelled to preserve the organic surfaces of her works. Often laminating or painting her furniture, she covers or unifies the surface to further emphasize the sinuous lines of her animal subjects.

1. Addison Parks, "A Conversation: Judy Kensley McKie," *ArtDeal* (1994), <<http://www.tiac.net/users/wntl/artdeal/jkm.html>> (accessed April 1, 2002).

69 PANTHER BENCH

1982

BRONZE

HEIGHT 27 INCHES (68.6 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1993-33-1



GEORGE NAKASHIMA

The furniture of George Nakashima embodies a rich blend of Eastern and Western traditions, as well as the artist's reverence for the trees from which the wood came. After studying architecture at the University of Washington, the École Américaine des Beaux Arts in France, and at MIT, where he earned his M.A. in 1930, Nakashima spent several years abroad, including extended stays in India and Japan. In the early 1940s he opened a furniture workshop in Seattle, where he created elegant, Shaker-inspired pieces. When the United States entered World War II, Nakashima was held, along with other Japanese Americans, in a U.S. internment camp. Not deterred from his artistic practice, he spent this time training with a Japanese master craftsman.

After the war, Nakashima settled in New Hope, Pennsylvania, in a region with a strong furniture-making history. He spent his early years there absorbing the area's vernacular furniture styles, particularly eighteenth-century Windsor chairs, which served as a key prototype for his own designs. The influence of this early American model is most evident, albeit in a simplified and updated fashion, in the spindle back and solid board seat of his *Chair* (pl. 71). Nakashima also chose wood that was true to regional traditions, favoring cherry and black walnut.

In the 1950s, Nakashima cultivated the use of organic "free edges," a new approach that represented a significant contribution to furniture design. Used for seating and table-

tops, as in his 1960 *Coffee Table* (pl. 70), these natural-edged slabs preserve the rugged contour of the tree and reveal Nakashima's great appreciation of nature. As the artist wrote, "Ultimately the woodworker's responsibility is to the tree itself, which has been sacrificed to live again in the woodworker's hand."¹

1. George Nakashima, "At One with Nature," in Derek E. Ostergard, *George Nakashima: Full Circle* (New York: Weidenfeld and Nicolson, 1989), p. 90.

70 COFFEE TABLE

1960

WALNUT

HEIGHT 12 INCHES (30.5 CM)

GIFT OF MELVIN SCHWARTZ

1993-133-1



GEORGE NAKASHIMA



71 CHAIR

c. 1945

WALNUT

HEIGHT 30 INCHES (76.2 CM)

GIFT OF ANNE D'HARNONCOURT IN
HONOR OF THE WOMEN'S
COMMITTEE OF THE PHILADELPHIA
MUSEUM OF ART ON THE OCCASION
OF THE FIFTEENTH ANNIVERSARY OF
THE PHILADELPHIA CRAFT SHOW
1991-102-1



72 "MIRA" CHAIR
DESIGNED 1952
WALNUT
HEIGHT 27½ INCHES (69.9 CM)
GIFT OF MILDRED CONSTANTINE
1995-68-1

Howard Ben Tré
Dale Chihuly
Dominick Labino
Harvey Littleton
Richard Marquis
Tom Patti
Judith Schaechter
Toots (Mary Ann) Zynsky

GLASS



HOWARD BEN TRÉ

Enlisting the three-thousand-year-old Egyptian technique of sand casting, Howard Ben Tré creates glass sculptures that unite a timeless formal quality with modern industrial elements. Impatient with the limits of glassblowing, Ben Tré began experimenting with cast glass during a 1976 summer residency at the Pilchuck Glass School near Seattle, using methods he had learned in a metal shop class at Brooklyn Technical High School. He has since emerged as a pioneer in the use of cast glass as a medium for large-scale sculpture.

The casting technique results in a number of distinct properties that have become hallmarks of Ben Tré's glass sculptures. Sand-and-resin molds produce a rough, grainy texture, with pits and abrasions instead of the smooth, icy surfaces found in much studio glass. This textural surface has proved to be richly evocative, suggesting the erosive effects of time and decay. Ben Tré's inclusion of metal elements laminated onto the glass, often with gold leaf, adds to the warmth of these works. The unpurified, industrial glass that Ben Tré employs—the same factory glass used to make windows and lampshades—retains a green cast from iron oxides. The milky radiance of this semi-opaque glass also imparts its own character on the artist's finished forms.

Ben Tré has developed a means of casting large-scale glass forms that can withstand the stress of climatic change,

allowing him to bring a traditionally fragile medium into the rugged outdoors. His public commissions include outdoor glass sculptures for Post Office Square in Boston and the Rhode Island Convention Center in Providence.

In addition to his interest in ancient casting processes, Ben Tré has also found inspiration in architecture, particularly Egyptian, pre-Columbian, classical Greek, and Gothic structures. In his two early floor-based series, "Structures" (pl. 73) and "Columns," he created totem-like sculptures that refer to ancient temple architecture as well as modern construction elements such as bridge and highway supports.

Ben Tré has said, "My intention is to make provocative objects, objects which are referential."¹ The generic titles and forms of his sculptures allow for diverse interpretations, and critics have found numerous associations in Ben Tré's forms. His "Columns," for example, have been read as phallic containers of semen-like fluid, and his earlier round, slitted forms as their female counterparts.² Such interpretations provide further testament to the evocative character of Ben Tré's radiant works.

1. Linda L. Johnson, "Howard Ben Tré: Paradox and Harmony," in *Howard Ben Tré: Contemporary Sculpture*, exh. cat. (Washington, DC: The Phillips Collection, 1989), p. 20.
2. Matthew Kangas, "Engendering Ben Tré," *Glass* (Spring–Summer 1990), pp. 20–27.

73 STRUCTURE 23

1984

GLASS AND COPPER

HEIGHT 41 INCHES (104.1 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1985-54-1



DALE CHIHULY

Dale Chihuly began his artistic career as a student of weaving, so it is only fitting that his first foray into glass dealt with the textile tradition, specifically, Navajo blankets. In 1959 Chihuly entered the University of Washington, Seattle, to study interior design and architecture. After a hiatus in 1961–62, during which he traveled throughout Europe and the Middle East, he returned to the university and shifted his attention to weaving. He soon began incorporating glass into his large tapestries, providing a foretaste of things to come. In 1966 he received a scholarship to study with glass pioneer Harvey Littleton (see pls. 77, 78) at the University of Wisconsin, Madison. He continued his studies, concentrating on multimedia sculpture and environmental works, at the Rhode Island School of Design in Providence, where he earned an M.F.A. in 1968. Upon graduation, Chihuly spent a year in Venice on a Fulbright Fellowship, immersing himself in the forms and techniques of traditional glassblowing.

Chihuly's first series in glass was his 1974–75 "Navajo Blanket Cylinders," which transpose Indian blanket patterns onto the surface of thick-walled vessels. In works such as *Chief Pattern Blanket* (pl. 74), which develops motifs from a tribal chief's textile wrap, thin glass rods and threads were arranged in woven patterns and then fused onto the molten surface of the cylinder. The glass weaving is permanently embedded in the wall of the vessel, hovering on the surface like a drawing in space. Indeed, these early works are as much about draftsmanship as they are about sculptural form.

Native American traditions also informed Chihuly's next series of glass "Baskets," begun in 1977, in which he introduced the rippling, organically irregular forms for which he is known. This group in turn spawned Chihuly's series of "Nested Bowls" (pl. 75) in the early 1980s, featuring a bold color palette and contrasting treatment of interior and exterior surfaces. These dynamic vessels multiply into small families, nesting and clustering. The "Nested Bowls" demonstrate Chihuly's bravura use of color and ability to create animated forms, conveying the fluidity of glass captured in its molten state.



74 CHIEF PATTERN BLANKET

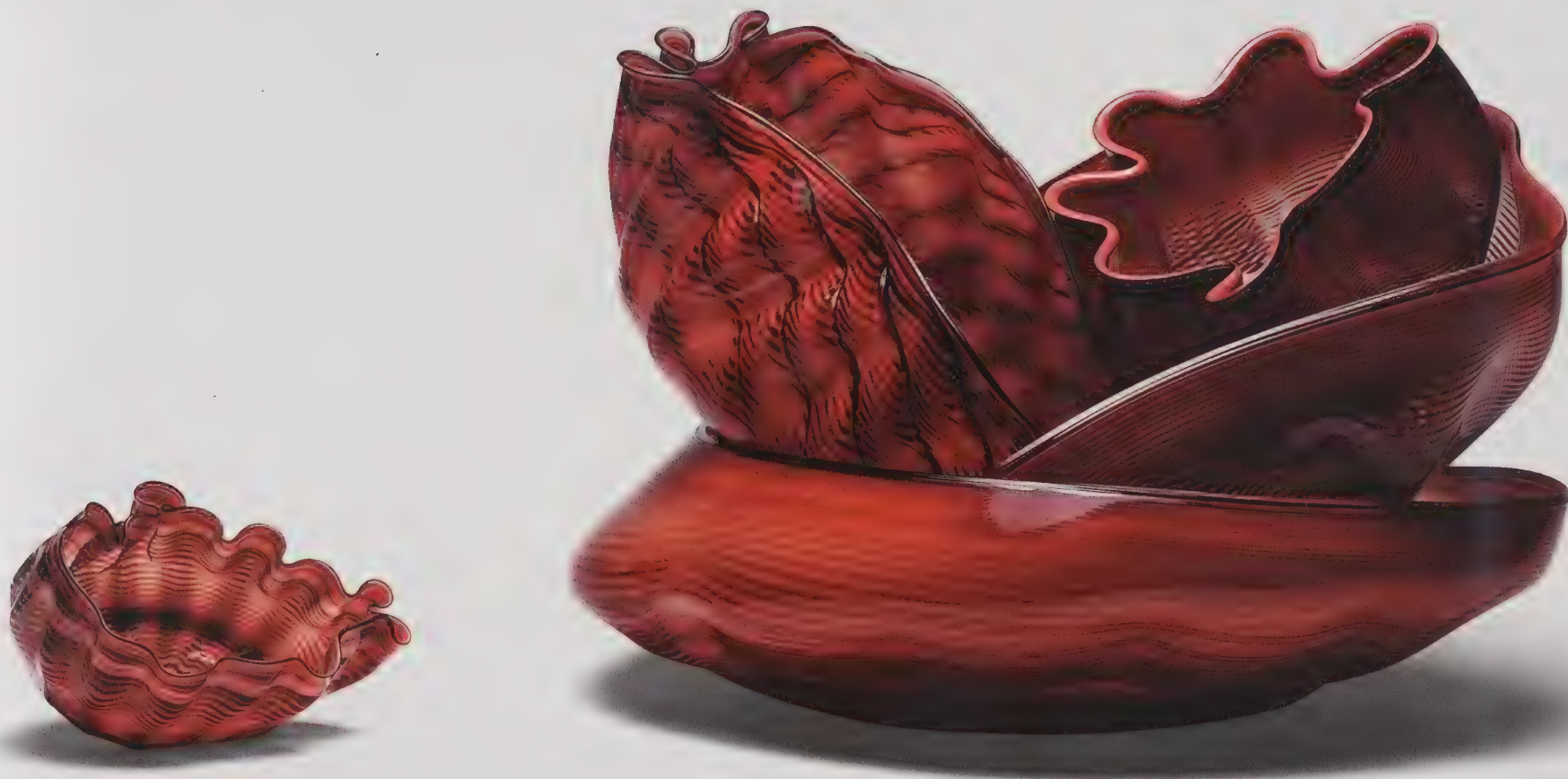
1975

GLASS

HEIGHT 7½ INCHES (19.1 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1998-86-1



75 FIVE NESTED GLASS BOWLS

BEFORE 1982

GLASS

DIAMETER 8-23 INCHES (20.3-58.4 CM) EACH

GIFT OF MILTON C. BICKFORD, JR.

1983-166-1A-E

DOMINICK LABINO

Dominick Labino had the dual distinction of being an innovator within the glass industry and a founder of the Studio Glass movement. During his many years overseeing research and development for the Johns Manville Fiber Glass Corporation, he explored the physics and chemistry of glass and developed more than sixty U.S. patents. Among his many innovations are a silica fiber on space shuttles and reflective glass beads used for better visibility on highways and airport runways.

When Labino was invited to serve as a consultant to the Toledo Museum of Art's 1962 Glass Workshop, an event that helped launch the Studio Glass movement in the United States, he brought with him more than thirty years of technical experience. His role at the seminar was pivotal, and along with Harvey Littleton (see pls. 77, 78) he is credited with fostering the migration of molten glass out of the factory and into private studios. Labino's own artistic investigation of hot glass was also ignited at this time, and from 1963 until his death in 1987 he produced an estimated ten thousand objects in the material.

Labino's scientific expertise allowed him to formulate his own glass mixtures at home and to develop new techniques for working molten glass to achieve an unprecedented range of subtle hues. He also developed the ability to control the colors of glass in its molten state to create chromatic veils within objects, as demonstrated in works such as *Emergence VI* (pl. 76). Labino stressed the importance of respecting the material's dominant and unique properties. "Glass wants to do what liquids do—to flow freely and smoothly,"¹ he said, and his luminous objects revel in fluidity, both in their outer contours and the flowing inner layers of hues.

1. Louise Bruner, "Glass Workshop," *American Artist* (February 1969), p. 53.



76 EMERGENCE VI

1971

GLASS

HEIGHT 8½ INCHES (21.6 CM)

GIFT OF MR. AND MRS. STANLEY

BERNSTEIN, 1972-150-7

HARVEY LITTLETON

Harvey Littleton seemed destined to be a major figure within the field of glass. He was born in the glass center of Corning, New York, where his father was director of research at the Corning Glass Works and the inventor of the Pyrex glass used in cookware. Littleton gained direct experience with the medium by working at the Corning laboratory during his college summer vacations. He also formed a lifelong friendship with Frederick Carder, founder of Steuben Glass, who encouraged his interest in the artistic potential of glass.

Littleton entered the University of Michigan in Ann Arbor as a physics major, an area that did not engage him for long. He soon began taking courses at the nearby Cranbrook Academy of Art, where he focused on ceramics, earning an M.F.A. in 1951. He began teaching at the University of Wisconsin, Madison, and quickly established himself as a potter. Inspired by glass workshops he attended in Paris and Murano, Italy, in 1957, Littleton undertook his own experiments in the medium, using a homemade furnace. He established the first university glass program in the nation at Madison, fostering the pioneering generation of Studio Glass artists, including Dale Chihuly (see pls. 74, 75) and Marvin Lipofsky. Along with Dominick Labino (see pl. 76), Littleton was also instrumental in the landmark Glass Workshop held at the Toledo Museum of Art in 1962, an event credited with initiating the Studio Glass movement in the United States by making industrial technology more accessible to studio artists.

Littleton's first glass works were vessel shapes that continued his earlier explorations as a potter. In the 1960s he began to deconstruct the vessel structure, moving away from utilitarian objects toward more sculptural forms. After leaving his University of Wisconsin post in 1976, Littleton settled in North Carolina to devote himself fully to his glass art. He soon introduced the overlay technique into his work, in which a thin layer of color is applied to the surface of a glass form. Littleton has enlisted this technique to create his signature groupings of arching and twisting glass bars encased in color, such as *Blue Paired Arcs* (pl. 77) and *Implied Movements* (pl. 78). His exploration of the medium has led him to employ various forms of industrial glass—including plate glass and optic glass—as well as a number of processes, from slumping to casting to fusing. Revealing great mastery and delight in the medium, his elegant sculptures take full advantage of the fluidity and luminosity of glass.



77 BLUE PAIRED ARCS

1983

GLASS

HEIGHT (1986-18-1A) 13 INCHES (33 CM);
(1986-18-1B) 14 INCHES (35.6 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1986-18-1A, B

HARVEY LITTLETON



78 IMPLIED MOVEMENTS

1986

GLASS

HEIGHT 34½–41½ INCHES (87.6–105.4 CM) EACH

GIFT OF MRS. ROBERT L. McNEIL, JR.

1998-83-12A-E

RICHARD MARQUIS

At once playful and masterful, Richard Marquis's glass work is a distinct blend of New World sensibility and Old World craftsmanship. Marquis became interested in glass while studying ceramics with Peter Voulkos (see pl. 32) at the University of California, Berkeley, and continued to work in both mediums from the mid-1960s to the early 1970s. While a student, Marquis was steeped in the California Funk aesthetic, which was characterized by irreverence and controversial content. This early influence was tempered by the impact of the "finish-fetish" ceramics of California artists such as Kenneth Price (see pls. 20, 21) and Ron Nagle (see pl. 14). A resulting mixture of the raunchy and refined would mark Marquis's work in the decades to come.

The California imprint would be further modified by Marquis's experiences in Italy. In 1969 he was awarded a Fulbright Fellowship to work on the famed Venetian island of Murano. It was here that he learned the ancient technique of murrine, on which he would base much of his glass art. Murrine involves joining thin canes of multicolored glass into larger clusters that are then cut into slices and fused onto vessels, for a mosaic-like effect. In characteristic fashion, Marquis enlisted this revered Italian method to create a series of American-flag pieces and works featuring profane language. He also began creating the lively murrine teapots for which he is best known.

Marquis's most virtuoso use of the murrine technique is found in his "Marquiscarpa" series (pl. 79), begun in 1989. These goblets draw on diverse historical precedents, including traditional chalices, African headrests, and ancient Greco-Roman drinking cups. The title alludes to the glassware of Carlo Scarpa, an architect who designed murrine glass for Venini Fabbrica in the 1930s and 1940s. Marquis cannot resist leavening these elegant and technically adroit works with an element of whimsy, embedding hidden imagery within the mosaic glass patterns, including cats, dogs, and his signature teapots.



79 MARQUISCARPA #95-9

1995

GLASS

HEIGHT 14 INCHES (35.6 CM)

PURCHASED WITH FUNDS CONTRIBUTED

BY MRS. ROBERT L. McNEIL, JR.

1996-64-1

TOM PATTI

Tom Patti brings the inquisitiveness and precision of a scientist to his chosen medium of glass. After earning a master's degree in industrial design from New York's Pratt Art Institute in 1969, followed by extensive study of perceptual theory at the New School for Social Research, Patti experimented with inflatable plastic structures in his early artistic projects. He later applied his formative research and interest in the properties of pressurized air to his work with glass objects.

Since the mid-1970s, Patti has been exploring the structural variations of laminated glass infused with air bubbles. He creates his small objects through a lamination process in which several glass sheets are stacked and joined together. He then heats the glass blocks to the point at which air can be introduced into the structure. The bubble of air becomes permanently trapped inside the transparent form, creating a void. Although these structures are partially hollow and have the semblance of vessels, they are nonfunctional and the interior spaces serve a more sculptural and perceptual role. According to the artist, "The opening for me is the hidden complexity of something solid that has an interior, a thin wall within a thick wall."¹

Patti's works embody an engaging tension between the strict geometry of the laminated sheets and the warps and swells caused by pressure and heat. Such works require considerable technical finesse, and the finished objects preserve the act of their material transformation, appearing to be in a state of frozen metamorphosis. Whether it be formally controlled works such as *Red Lumina* (pl. 80) or the flared and undulating pieces in his "Riser" series (pl. 81), Patti's intimate glass objects have a monumental impact.

1. Paul Hollister, "Monumentality in Miniature," *American Craft* 43, no. 3 (June–July 1983), p. 88.



80 RED LUMINA
1991
GLASS
HEIGHT 3 INCHES (7.6 CM)
BEQUEST OF EDNA S. BERON
1996-2-6



81 COMPACTED GRAY RISER WITH GREEN
1983
GLASS
HEIGHT 5³/₈ INCHES (13.7 CM)
GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART
1983-89-1

JUDITH SCHAECHTER

While much contemporary stained glass serves as a pleasing decorative accent to its architectural setting, Judith Schaechter enlists the medium to purvey complex and often disturbing narratives. Her expressionistic work harks back to the radiant panes of colored glass that filled medieval churches and cathedrals, helping to instill awe in parishioners. Borrowing glass-painting techniques practiced during the Middle Ages, Schaechter updates this medium with advances in modern technology as well as an iconography that is decidedly contemporary. In her unexpected revisions of ecclesiastical art, she offers us unflinching visions of our secular world.

Schaechter, a Philadelphia-based artist, openly acknowledges her debt to Gothic art, claiming that she is "consciously drawing the analogy between the dark ages and our times."¹ Revealing a Bosch-like vision of humanity, her imagery is more apocalyptic than redemptive, focusing on the darker side of human experience. Her stained-glass panels depict the suffering of modern-day martyrs caught in painful situations. Ironically, she has chosen to portray these dark visions through radiant colored light. As the artist affirms, "I want to make painful experiences so beautiful that people accept them."²

Among the unsettling scenes found in Schaechter's panels are a harlequin raping a woman and an infant murdered by its own mother. In her completely antisentimental *I've Trampled a Million Pretty Flowers* (pl. 82) the female subject looks just as tortured as the writhing flowers that surround her.

1. Judith Schaechter, "Portfolio," *New Work* (Winter 1987), p. 32.
2. Gerard Brown, "Judy in the Sky with Diamonds," *Philadelphia Weekly* (February 1, 1995), p. 16.

82 I'VE TRAMPLED A MILLION PRETTY FLOWERS

1995

STAINED GLASS

47 x 21 INCHES (119.4 x 53.3 CM)

GIFT OF THE WOMEN'S COMMITTEE OF THE
PHILADELPHIA MUSEUM OF ART

1995-81-2



TOOTS (MARY ANN) ZYNSKY

Toots Zynsky could rightly be called a painter with glass, as her fused glass bowls partake of the same bold color and brushy effects as painting. Not surprisingly, Zynsky initially entered the Rhode Island School of Design as a student of painting, but upon encountering the work of Dale Chihuly (see pls. 74, 75) and Buster Simpson she shifted her focus to glass, receiving a B.F.A. in 1973. She went on to help Chihuly establish the famed Pilchuck Glass School in Stanwood, Washington.

Zynsky's distinctive variations on the bowl form result from a merger of her painting sensibility and her mastery of glass. Using a technique she developed called *filet de verre* (French for "filament of glass"), the artist pulls heated glass rods into fine threads that resemble the thin glass filaments of fiber optics. The glass threads are grouped and layered and then fused and slumped, producing the characteristic color slabs and undulating contours of her bowls. The individual "hairs" of glass visually correspond to the bristles of a brush, creating the painterly patchwork of color.

Her work aptly has been compared to Op Art and Color-Field painting in its sheer exuberance of color and delight in optical effects. In works such as her 1992 *Untitled Landscape* (pl. 83) the artist's love of vivid, often complementary colors is on full display, with greens and reds, blues and oranges jostling across the bowl's surface. The puckered and rippling walls further add to the vessel's bright dynamism.



83 UNTITLED LANDSCAPE

1992

GLASS

HEIGHT 6½ INCHES (16.5 CM)

GIFT OF THE WOMEN'S COMMITTEE OF

THE PHILADELPHIA MUSEUM OF ART

1992-109-4

Chunghi Choo
William Harper
Stanley Lechtzin
Albert Paley
Richard Hoffman Reinhardt
Olaf Skoogfors

METAL



CHUNGHI CHOO

Chunghi Choo's metal objects represent a harmonious blend of Asian and European traditions. Born in Korea, Choo studied painting, calligraphy, and philosophy of art in Seoul before coming to the United States to pursue graduate work in metal crafting, weaving, and ceramics at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. Choo has translated this rich cultural and educational background into works marked by superb design and graceful fluidity of form. The latter quality in particular Choo attributes to her background in Asian art: "I believe that the sweeping movements of the brush in calligraphy have influenced my work and give it a flowing line of energy."¹

Originally working in the traditional metal techniques of forging, casting, and fabrication, Choo shifted to the electroforming process in the early 1970s to better realize her organic forms. Electroforming—in which a modeled matrix is submerged in a plating bath, causing metal to accrete around the form—allows for subtle surface effects and retains the pliable sensuousness of the wax model. The technique also permits the creation of large-scale pieces that are much lighter than those created by other methods.

The curvaceous, full-bodied works that emerge from Choo's use of electroforming are also inspired by the artist's love of music, especially Beethoven, Brahms, Mozart, and Schubert, as well as the operas of Puccini and Verdi. "My work is never produced without music,"² maintains Choo, and this influence is evident in the harmonious, flowing lines of her objects. In works such as her 1980 *Decanter* (pl. 84), this fluidity of form is especially appropriate to the function of the object as a dispenser of liquids.

1. Robert Rorex, "The Energy Qi," *Metalsmith* 11, no. 1 (Winter 1991), p. 26.
2. Ibid.

84 DECANTER

1980

COPPER, SILVER-PLATED

HEIGHT 7¾ INCHES (19.7 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1992-109-1



WILLIAM HARPER

William Harper's gold-and-enamel objects aptly have been called "talismans for our time."¹ Indeed, the artist's self-proclaimed goal is to make "objects of the unknown," charms and amulets imbued with great mystery,² which he achieves by loading his compositions with irreconcilable opposites: male/female, light/dark, high/low, sacred/profane, abstract/representational. "I want to give the viewer so much to see that he becomes trapped by his fascination of the object," explains Harper.³ In the process of assimilating and grasping the complexity of the work, the viewer falls under its spell.

Harper's metaphysical goals and composite aesthetic are both influenced by his study of African art, specifically the work of the Congolese people. In 1967 he began collecting tribal art, especially human figures that bristle with nails and razor blades embedded through ritual practice. The intensity of the assemblage technique and the magical powers invested in these works ignited the artist's own compositions, as did other cultural sources such as Persian rugs and miniatures, pre-Columbian gold, and twentieth-century collage and construction, including the boxes of Joseph Cornell.

The core of Harper's work lies in his masterful enameling, which allows for richly hued effects. Originally trained as a painter, he approaches enamel in a painterly fashion. Harper handles gold in a similarly gestural manner, without finessing each detail, and this rawness adds expressive energy to the objects. The vitality of his sculptural jewelry is further enhanced by his use of diverse materials, from pearls and opals to pigs' teeth and bicycle reflectors. The resulting conjunction of materials and loosely worked surfaces produces a visual friction that makes the final effect greater than the sum of the parts.

Harper tends to work in series, among them "Fetish Pins," "Saints, Martyrs, and Savages," and a large group of self-portraits in which he assumes various cultural identities such as the Hindu goddess Kali and the Roman seer Haruspex. His "Pagan Baby" series bespeaks an interest in non-Christian religious traditions. With its scarab torso and dangling pearl limbs, *Pagan Baby #10* (pl. 85c) is a characteristically exotic hybrid of material and form.

1. Penelope Hunter-Stiebel, "William Harper: Talismans for Our Time," *American Craft* 41, no. 4 (August–September 1981), pp. 14–17.
2. William Harper, "The Magic of Cloisonné," *Craft Horizons* 37, no. 6 (December 1977), p. 56.
3. William Harper, "Artist Statement," in *The Art of William Harper*, exh. brochure (New York: Kennedy Galleries, 1981), n.p.



85a PIN PENDANT

c. 1975-76

ENAMEL, GOLD, BLUE PEARL,
AND BIWA PEARL

LENGTH 3½ INCHES (8.9 CM)

GIFT OF CHARLES W. NICHOLS

1998-160-1



85b BROOCH

c. 1980

GOLD, SILVER, ENAMEL, AND PEARLS

LENGTH 4¼ INCHES (10.5 CM)

GIFT OF MRS. ROBERT L. McNEIL, JR.

1994-92-2



85c PAGAN BABY #10: ORANGE SCARAB

1978

GOLD, STERLING SILVER, BRONZE,
CLOISSONNÉ ENAMEL, PEARLS,
GARNET, AND BEETLE

LENGTH 3¾ INCHES (9.8 CM)

GIFT OF THE WOMEN'S COMMITTEE
OF THE PHILADELPHIA MUSEUM OF
ART IN MEMORY OF DINA ROGERS
DRIPPS DORRANCE, 1991-101-1

STANLEY LECHTZIN

Stanley Lechtzin has made a career out of transforming impersonal industrial technologies into distinctly original works. According to the artist, "I attempt to create personal values with materials and processes which today are used in a mechanical and anonymous manner by industry."¹

After receiving his M.F.A. from the Cranbrook Academy of Art in Bloomfield Hills, Michigan, in 1962, Lechtzin moved to Philadelphia to head the Tyler School of Art's new metal and jewelry department. In the 1960s and 1970s, his experiments with electroforming—an industrial process for metal-plating modeled forms—placed him at the forefront of the American jewelry movement and helped establish Philadelphia as a major center for innovative metalwork. Though the process dates to the early nineteenth century, Lechtzin was the first to adapt it for artistic purposes. In his work, Lechtzin took full advantage of electroforming's potential to yield large-scale objects that are relatively light, allowing him to create full-bodied yet wearable sculptural forms. He also exploited the organic structures that "grow" in the acid bath during the process. These metal accretions bear a welcome resemblance to natural forms found in plants or geological structures.

Lechtzin next turned his attention to the creative potential of plastics, reveling in their wide color palette and transparent light effects. The great variety of this man-made material held such appeal for the artist that his jewelry became increasingly dominated by plastic rather than metal. The 1972 piece *Torque* (pl. 86) is a finely balanced blend of the two materials, showcasing both Lechtzin's electroforming skill and his deft handling of plastic. Characteristic of his work during this period, it is highly organic and baroque in its muscular curves.

In the mid-1980s Lechtzin became enamored with yet another means of technology, namely the computer. Since then, he has virtually abandoned handwork, believing that the computer has rendered such labor-intensive techniques redundant. Unlike Lechtzin's earlier organic forms, his computer-generated designs and objects reveal a more geometric structure.

1. *Philadelphia: Three Centuries of American Art* (Philadelphia: Philadelphia Museum of Art, 1976), p. 614.

86 TORQUE

1972

SILVER, GILDED, AND POLYESTER

LENGTH 12 1/8 INCHES (30.8 CM)

GIFT OF THE FRIENDS OF THE
PHILADELPHIA MUSEUM OF ART

1973-94-7



ALBERT PALEY

A native Philadelphian, Albert Paley received his B.A. in sculpture and M.F.A. in goldsmithing from the city's Tyler School of Art. Like many other artists during the 1960s, Paley reacted against the prevailing minimalist aesthetic in design and architecture. His own temperament was more in line with the seductively curving contours of Art Nouveau. He recalls the dawning awareness of his artistic leanings: "When I first studied design, I had Bauhaus teachers. At first, when I realized I was romantic, I was sort of shocked and shamed. But it is true . . . that the material I work most with is emotion."¹ Ironically, the medium Paley chose to express his romantic lyricism and affinity for the soft yielding forms of Art Nouveau was solid metal.

Paley began his metalwork career making smaller scale jewelry pieces. While wearable, his jewelry reveals great sculptural ambitions, sometimes threatening to overwhelm the wearer's body, as in his ten-inch-wide *Sectional Brooch* (pl. 88). Paley's early jewelry also displays his quest for integrated designs in which the clasp mechanism and artistic form are unified in one composition. During his many travels abroad Paley studied the ancient Greek and Roman fibula forms (similar to the modern-day safety pin), and his thesis was on "The Integrated Mechanism in Jewelry Form." This commitment to unified design would become a mainstay of his career.

In the early 1970s Paley began to work on a larger scale and started receiving architectural commissions, most notably his 1973 ornamental gates for the Renwick Gallery in Washington, D.C. Just as his jewelry displayed sculptural qualities, his large-scale projects have the ornamental complexity of jewelry. Although potent and grand, these imposing works still have a curving grace and ease of composition. Around 1978 Paley abandoned making jewelry altogether and devoted himself to his architectural and sculptural works. Paley also produced a range of furniture pieces, such as his 1982 *Plant Stand* (pl. 87). In this, as in all of his works, he reveals an ability to transform steel into a supple gestural medium.

1. Gail P. Zlatnik, "Functional Ornament: The Ironwork of Albert Paley," *Albert Paley*, exh. brochure (Iowa City: University of Iowa Museum of Art, 1983), n.p.



87 PLANT STAND
1982
STEEL AND GLASS
HEIGHT 52¾ INCHES (134 CM)
GIFT OF THE WOMEN'S
COMMITTEE OF THE PHILADELPHIA
MUSEUM OF ART, 1984-24-3



88 SECTIONAL BROOCH

1969

STERLING SILVER, GOLD, IVORY,
PEARLS, AND LABRADORITE

WIDTH 10 INCHES (25.4 CM)

GIFT OF THE WOMEN'S
COMMITTEE OF THE PHILADELPHIA
MUSEUM OF ART, 1995-81-1

RICHARD HOFFMAN REINHARDT

Though Richard Hoffman Reinhardt set out to be a painter, he ended up a highly regarded master of the metal arts. His achievement is all the more remarkable given that Reinhardt was essentially self-taught, with the exception of a course he audited to make jewelry for his wife-to-be.

Reinhardt's career in metals divides into two phases. His works of the 1940s and 1950s were heavily influenced by the Scandinavian design aesthetic that dominated the field during this period. Concentrating mainly on functional objects, Reinhardt hammered sheet metal into clean-lined vases, bowls, and candleholders, through which he was able to generate an income.

In the 1960s Reinhardt shifted his energies to woodworking and began receiving numerous furniture commissions. His commitment to the Philadelphia College of Art (now the University of the Arts) also kept him occupied, first as a professor and later as dean of the school. When Olaf Skoogfors (see pls. 90–93), then head of the jewelry department, died in 1977, Reinhardt resigned as dean to run the department, returning to metals with a renewed energy and commitment.

Instead of functional vessels and objects, Reinhardt focused on bracelets, and he earned a national reputation for his innovative application of hollowware techniques to this jewelry form. The silversmithing techniques he had mastered decades earlier he now used to make large, hollow jewelry pieces that are convex in shape (pl. 89). To these swelling circular pieces he added forged wires and other accents, resulting in bracelets that are a hybrid of hollowware jewelry.

Reinhardt's interest in the bracelet form was tied to a long-standing involvement with circularity and interlocking continuous curves. In his bracelets he played with the implied continuity of circular lines to create what he called "discontinuous continuity."¹ The eye is led around the curve of the bracelet with the expectation of completion, only to have the lines broken or interrupted. These pieces have a sense of implied dynamism or movement, fulfilling Reinhardt's stated goal of making an "inanimate object seem to spin while you look at it."²

1. Marian Pritchard, "Richard Reinhardt: Discontinuous Continuity," *Metalsmith* 4, no. 2 (Spring 1984), p. 29.
2. Interview with Richard Reinhardt conducted by Richard Polsky, July 5, 1990, Archives of American Art, Smithsonian Institution, p. 89.



89 BRACELET

1979

SILVER

DIAMETER 2⁷/₈ INCHES (7.3 CM)

GIFT OF HELEN WILLIAMS DRUTT ENGLISH, IN SUPPORT OF COLLABORATION: THE GROUP FOR MODERN AND CONTEMPORARY DESIGN AT THE PHILADELPHIA MUSEUM OF ART, IN HONOR OF THE BIRTH OF CATHERINE LINDSAY GREEN, GRANDDAUGHTER OF HAZEL SCOTT AND RICHARD HOFFMAN REINHARDT, 1980-24-1

OLAF SKOOGFORS

Born in Sweden, Olaf Skoogfors came to the United States with his family at the age of four and did not discover his Scandinavian design heritage until many years later. He entered the Philadelphia Museum School of Art (now University of the Arts) to study illustration but soon turned to silversmithing and jewelry. The metals field not only proved artistically fruitful for Skoogfors, it also provided the artist with a viable livelihood. After graduating in 1957, he set up a small shop on the ground floor of a Philadelphia apartment building, where he sold his production-line work.

Skoogfors's early hollowware objects bear the influence of Scandinavian design tradition, which he encountered in the mid-1950s while studying with Hans Christensen at the Rochester Institute of Technology's School for American Craftsmen. The characteristic clean lines and unembellished surfaces of this design aesthetic are found in his hollowware works such as *Candelabrum* (pl. 90) and *Decanter* (pl. 91). The initial Scandinavian influence was later tempered by Skoogfors's interest in pre-Columbian, Celtic, and Viking traditions, as well as contemporary sculptural trends.

Skoogfors's aesthetic further evolved in the mid-1960s when he revived the all-but-abandoned wax-casting technique, which led him to work with greater spontaneity of form and create more nuanced textures. Approaching metal like a collage artist, Skoogfors would cast a series of elements and then assemble them in compositions. A self-described "constructivist by inclination,"¹ Skoogfors revealed this proclivity in the complex assemblages of his later years. Works such as his percussive 1970 *Pendant* (pl. 92) and 1975 *Brooch* (pl. 93), with its subtle surfaces and embedded form, display a highly sculptural sensibility and a fine balance of organic and architectonic elements.

1. Arline Fisch, "The Legacy of Olaf Skoogfors," *Craft Horizons* 39, no. 2 (April 1979), p. 29.



90 CANDELABRUM
1957
SILVER
HEIGHT 6 INCHES (15.2 CM)
GIFT OF JUDY SKOOGFORS
1986-102-1

OLAF SKOOGFORS



91 DECANTER

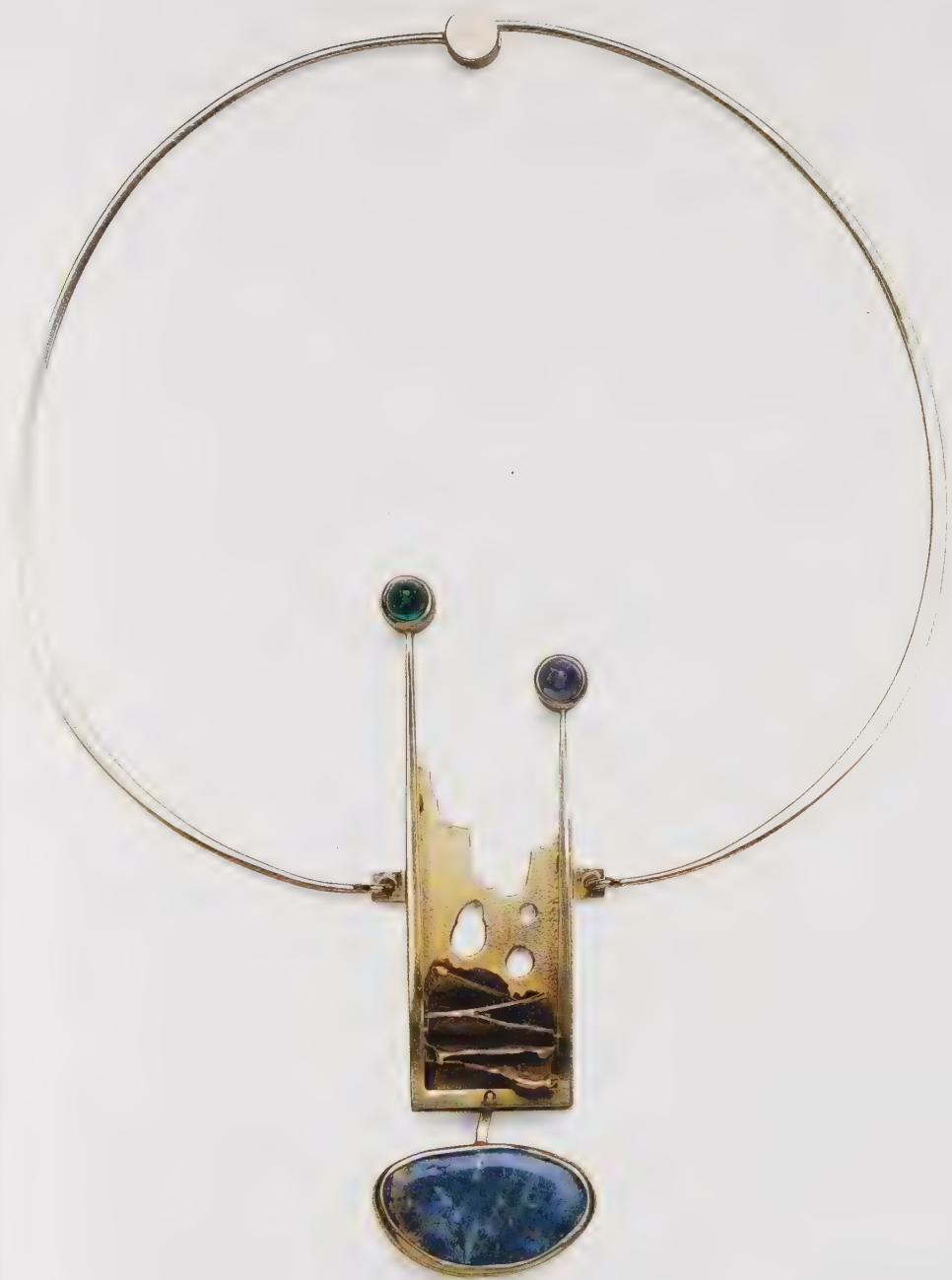
1966

SILVER AND ROSEWOOD

HEIGHT 13 $\frac{3}{4}$ INCHES (34.9 CM)

GIFT OF THE FRIENDS OF THE
PHILADELPHIA MUSEUM OF ART

1968-2-1A, B

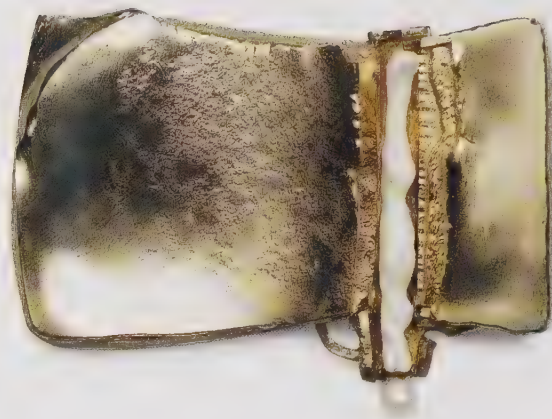


92 PENDANT

1970

SILVER, SILVER GILT, AMETHYST,
TOURMALINE, AND SODALITE
HEIGHT 9 INCHES (22.9 CM)

GIFT OF THE ARTIST, 1970-141-1



93 BROOCH

1975

GOLD, SILVER, IVORY, AND PEARL
HEIGHT 2 INCHES (5.1 CM)

GIFT OF COLLAB; THE GROUP FOR MODERN AND
CONTEMPORARY DESIGN AT THE PHILADELPHIA MUSEUM
OF ART, AND THE WOMEN'S COMMITTEE OF THE
PHILADELPHIA MUSEUM OF ART, 1976-2-1

David Ellsworth
Gyöngy Laky
Mark Lindquist
Edward Moulthrop
James Prestini
Robert Stocksdale

WOOD



DAVID ELLSWORTH

David Ellsworth first encountered wood turning in junior high school and continued to practice the art through college. After studying architecture at Washington University in St. Louis and fine arts at New York's New School for Social Research, he transferred to the University of Colorado, where he earned an M.F.A. in sculpture in 1973. Upon graduating he established his own studio and set about exploring the technical and sculptural potential of turned-wood forms. His commitment to the medium has made him one of the most distinguished artists working in the field today.

Ellsworth's most significant impact on contemporary wood turning has been his revival of the nineteenth-century technique of turning narrow-necked vessels through a small opening at the top of the form. This technique has come to be known as "blind turning" because the artist cannot see inside the form while it is being shaped on the lathe and must rely instead on tapping the vessel walls to determine thickness. To achieve his small-necked vessels, with walls as thin as one-eighth of an inch, Ellsworth developed special bent turning tools that allow him to work within the small opening at the top. Ellsworth's facility within this format is evidenced in the smooth, swelling contours of his 1989 *Vessel* (pl. 94).

Restricting himself to woods found in North America, Ellsworth has been partial to using burls, which he calls the "spiritual center of the tree."¹ The swirling irregularities of the burl's grain further add to the drama of Ellsworth's splendid forms.

1. John Hilferty, "The Cutting Edge: Bucks Woodworker Carves Out a New Art Form," *Philadelphia Inquirer* (January 31, 1984).

94 VESSEL

1989

REDWOOD BURL

HEIGHT 16 INCHES (40.6 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1989-20-2



GYÖNGY LAKY

Born in Budapest, Hungary, during World War II, Gyöngy Laky grew up playing among the twisted vines of her family's vineyard. Although her family was forced to flee Hungary for the United States when Laky was five because of her father's role in the Resistance, these early years in Europe left an imprint that would later emerge in her art. In the 1960s Laky entered the University of California, Berkeley, where she studied with textile designer and fiber artist Ed Rossbach (see pls. 50, 51) and earned a graduate degree in design. She founded the Fiberworks Center for the Textile Arts, a renowned Berkeley gallery and educational center, which operated from 1973 until 1987.

The works Laky completed following graduation combined organic and synthetic materials such as plastic-wrapped wood or rope, perhaps as a commentary on humankind's threat to nature. Even in these early works she incorporated twigs, which became her signature material. Laky gathers her material from the prunings and trimmings left over from maintenance of orchards, parks, and gardens, giving these unwanted plant parts a second life in her work. Her use of these throwaways speaks to her ongoing concern for the environment. As the artist puts it, "I am interested in making a small dent in changing attitudes about the environment and our relationship to it. I want to propose the question of what is waste and what is not."¹

Laky fashions these rescued twigs into a wide range of forms, using dowels or nails to assemble her structures. Whereas sculptures such as *Evening* (pl. 95) are loose renditions of vessel forms, others assume the shape of words. These one-word statements, sometimes realized on a monumental scale, allow the once-neglected prunings to "talk back," letting nature have the last word.

1. Gyöngy Laky, "Artist Statement," *FiberScene* <http://www.fiber-scene.com/artists/g_laky.html> (accessed April 1, 2002).

95 EVENING

1995

SYCAMORE

HEIGHT 21 INCHES (53.3 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1998-10-4



MARK LINDQUIST

Mark Lindquist was introduced to wood turning at the age of ten by his father Melvin, an engineer who was also a major figure in the modern turning field. Although raised with woodworking, Mark Lindquist chose to study painting, sculpture, and ceramics, apprenticing with a Buddhist potter for two years. He also studied Eastern philosophy and aesthetics, which later influenced his free approach to turned wood.

When Lindquist returned to woodworking in the early 1970s, he teamed up with his father to explore the creative and technical potential of the medium. In keeping with Eastern aesthetics, he came to value the wood's flaws and irregularities and became especially adept in the use of spalted wood. The product of water and fungus invading a tree, spalting is a process of decay that leaves discolored lines as it advances through the wood. The graphic patterns that emerge from this process have been a source of inspiration for both Lindquist and his father.

Lindquist's acceptance of accidental effects has led him to develop unorthodox methods for shaping his forms. Recalling unintended gouges he made in an early turned bowl, Lindquist decided to cultivate the intensity and texture of this crude wood treatment. He also introduced the use of chainsaws into the lathing process, creating forms with raw surfaces and sculptural potency.

Lindquist's *Unsung Bowl #4* (pl. 96), a pun on the Sung dynasty pottery that once inspired him, beautifully unites his love of spalted wood patterns with his daring pursuit of expressionistic surfaces. It is also a testament to his sculptural aspirations even when making a seemingly functional object. As Lindquist explains, "It is wrong to ask the spalted bowl to function as a workhorse as well, to hold potato chips, or salad or to store trivialities. The bowl is already full. It contains itself and the space between the walls."¹

1. Robert Hobbs, *Mark Lindquist: Revolutions in Wood* (Richmond, VA: Hand Workshop Art Center, 1995), p. 10.

96 UNSUNG BOWL #4

1982

SPALTED MAPLE

DIAMETER 18 INCHES (45.7 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1982-70-1



EDWARD MOULTHROP

A former architect, Edward Moulthrop practiced wood turning as a hobby until 1974, when he decided to devote himself solely to the art. His architectural background finds expression in the refined structure and ambitious scale of his bowls. Recognized as a pioneer in the development of large-scale turned vessels, he has created circular bowls more than three feet in diameter, as wide as the tree trunk from which they were turned. To achieve such scale, Moulthrop has had to devise his own tools and lathes to accommodate logs weighing more than a thousand pounds. The impressive size of these works is also made possible by the special solution in which he steeps the fresh wood to prevent it from splitting and cracking.

Moulthrop avoids accidental effects during the turning process, but he cherishes such mishaps when found in nature. Although he uses a number of different woods—including cypress, black walnut, wild cherry, sweet gum, magnolia, and sugarberry—he is repeatedly drawn to the striking patterns of the tulip poplar, as found in his *Figured Ellipsoid* (pl. 97). Moulthrop is especially attracted to tulipwood that has been struck by lightning, rendering it subject to decay and bacteria that produce bold streaks of red and purple. He accentuates this already dramatically figured wood by the shaping and surface treatment of his turning.

Moulthrop's works owe much of their beauty to his respect for the wood's natural grain and character. As the artist explains, "It can be said that each bowl already exists in the trunk of the tree, and one's job is simply to uncover it and somehow chip away the excess wood, much as you would chip away the surrounding stone to uncover a perfect fossil entombed in the stone."¹

1. Edward Moulthrop, Artist Statement, Joanne Rapp Gallery/The Hand and the Spirit, Scottsdale, Arizona.

97 FIGURED ELLIPSOID

c. 1980

TULIPWOOD

HEIGHT 12 INCHES (30.5 CM)

GIFT OF MRS. ROBERT L. McNEIL, JR.

1997-10-3

JAMES PRESTINI

Although James Prestini had a significant impact on the field, wood turning was always a hobby for him, not a profession. After receiving a degree in mechanical engineering from Yale, Prestini moved to Chicago to study at the Institute of Design. There he met a number of artists and architects associated with the American Bauhaus movement, especially the school's Hungarian-born director, László Moholy-Nagy, whose ideas about the relationship between art and industry influenced Prestini. Moholy-Nagy saw the potential for designers to raise the quality of life for millions by producing well-designed and inexpensive functional objects. Prestini came to believe that training in handcraft was an important means of sensitizing designers to the nuances of form and material.

Prestini started wood turning in 1933, at the age of twenty-five, and for the next twenty years he created carefully calibrated bowls and platters that are a testament to his engineering skill and technological prowess. Not surprisingly, his finely hewn works reveal the impact of the Bauhaus aesthetic, as evidenced in the group of bowls in the Philadelphia Museum's collection (pls. 98–101). Although individually handmade, they have a precision and uniformity typically found in mass-produced industrial goods. And while there is a delicacy to his simple objects, the treatment is evenhanded and uninflected. Prestini's strict variations on basic shapes reveal his accord with the formal vocabulary of mechanized production.

98 BOWL #35

1946

EBONIZED ASH

DIAMETER 9 $\frac{1}{8}$ INCHES (25.1 CM)

GIFT OF THE ARTIST, 1979-167-9



29 BOWL #22

1950

CHESTNUT

DIAMETER 6 1/4 INCHES (21.9 CM)

GIFT OF THE ARTIST, 1979-162-S



JAMES PRESTINI



100 BOWL #24
1949
MEXICAN MAHOGANY
DIAMETER 11 $\frac{3}{16}$ INCHES (28.4 CM)
GIFT OF THE ARTIST, 1979-167-10

101 BOWL #107

1947

CURLY BIRCH

DIAMETER 10 $\frac{5}{16}$ INCHES (26.2 CM)

GIFT OF THE ARTIST, 1979-167-12



ROBERT STOCKSDALE

Robert Stocksdale's wood-turning career began in a federal detention camp in California. Detained as a conscientious objector during World War II, Stocksdale was put to work fighting fires and building park trails. While interned, he arranged to have his cabinetmaking tools delivered to help him pass the time. He soon began turning bowls, a skill he has perfected during more than fifty years in the field.

Following the war, Stocksdale settled in Berkeley, California, with his wife, artist Kay Sekimachi, and set up shop turning salad bowls and other functional vessels. While his forms have evolved over the decades, he has remained committed to producing elegant, well-turned bowls. As he acknowledges, "Over the years I sought refinement of the form, not innovation."¹ In spite of his understated style, he has proved to be an influential figure for many contemporary wood turners.

Stocksdale approaches each piece with an eye to the wood's intrinsic qualities. "The shape of a log, the grain pattern, cracks, faults, or rotten spots all play a part in my discovery of new shapes,"² he explains. Drawn to exotic wood species such as kingwood, ziricote, or the Philippine ebony used in his 1986 *Bowl* (pl. 102), Stocksdale accentuates the inherent beauty of the wood's grain and color through his carefully contoured forms.

1. Albert B. LeCoff, *Lathe-Turned Objects* (Philadelphia: Woodturning Center, 1988), p. 147.
2. Ibid.

102 BOWL

1986

PHILIPPINE EBONY

DIAMETER 10³/₄ INCHES (27.3 CM)

GIFT OF THE WOMEN'S COMMITTEE OF
THE PHILADELPHIA MUSEUM OF ART

1987-49-1



WOOD





CERAMICS

1. ROBERT ARNESON

American, 1930–1992
David (David Gilhooly), 1977
 Earthenware, glazed
 Height 35 inches (88.9 cm)
 Purchased with the Baugh-Barber Fund
 1977-126-1
 Pl. 1

2. MICHAEL ARNTZ

American, born 1939
Covered Jar, 1973
 Stoneware, glazed
 Height 12 inches (30.5 cm)
 Purchased with funds contributed by
 Mrs. William P. Lowry
 1973-97-1a, b

3. BENNETT BEAN

American, born 1941
Untitled (Double Series), 1998
 Earthenware, acrylic, and gold leaf
 Height (1991-1-1a) 13½ inches (34.3 cm);
 (1991-1-1b) 14¼ inches (36.2 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art in honor of Nancy M. McNeil
 1999-1-1a, b
 Pl. 2

4. JILL BONOVIK

American, born 1940
Softly Sighing, 1989
 Earthenware, terra sigillata
 Diameter 26 inches (66 cm)
 Gift of the Robert H. and Janet S. Fleisher Foundation
 1991-104-1

5. BETSY BRANDT

American, born 1961
Crayola Urn, 1988
 Earthenware, glazed
 Height 24 inches (61 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1989-20-1*

6. MARK BURNS

American, born 1950
Monkey Trouble Tureen, c. 1993
 Porcelain, glazed ceramic, and mixed media
 Height 30 inches (76.2 cm)
 Gift of the artist and Helen Williams Drutt English
 1993-77-1a–c*

7. ROSE CABAT

American, born 1914
Feelie, 1958
 Porcelain, glazed
 Height 6⅞ inches (15.6 cm)
 Gift of Frederick James Kent in memory of John R. Angell
 1986-103-1*

8. ROSE CABAT

Feelie, 1960
 Porcelain, glazed
 Height 4½ inches (11.4 cm)
 Gift of Frederick James Kent in memory of John R. Angell
 1986-103-2

9. ROSE CABAT

Feelie, 1985
 Porcelain, glazed
 Height 5½ inches (14 cm)
 Gift of the Mulcahy Foundation
 1988-24-1

10. ROSE CABAT

Feelie, 1985
 Porcelain, glazed
 Height 4 inches (10.2 cm)
 Gift of the Mulcahy Foundation
 1988-24-2

11. PETER CALLAS

American, born 1951
Tea Bowl (in Seto Style), 1996
 Stoneware, glazed
 Diameter 5 inches (12.7 cm)
 Gift of Charles Cowles Gallery, New York
 1997-7-1

THE COLLECTION



5



6



7

12. SYD CARPENTER

American, born 1953
A Snake without a Head Is Just a Rope, 1994
 Earthenware, glazed
 Length 60 inches (152.4 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1995-19-1*

13. CLAUDE CONOVER

American, 1907-1994
Heklay, 1982
 Stoneware, glazed
 Height 23¼ inches (59.1 cm)
 Gift of Mr. and Mrs. Leonard I. Korman
 1982-124-1

14. ANNETTE CORCORAN

American, born 1930
Red Shouldered Hawk Teapot, 1987
 Porcelain, glazed
 Height 8 inches (20.3 cm)
 Gift of Mr. and Mrs. Leonard I. Korman
 1987-46-1a, b*

15. VAL CUSHING

American, born 1931
Covered Jar, c. 1970
 Stoneware, glazed
 Height 8¾ inches (21.3 cm)
 Gift of Frederick James Kent in memory of John R. Angell
 1986-103-5

16. WILLIAM DALEY

American, born 1925
Vessel, 1974
 Stoneware, unglazed
 Height 33½ inches (85.1 cm)
 Purchased with the Baugh-Barber Fund
 1976-251-1
 Pl. 3



12

17. RICHARD DeVORE

American, born 1933
Bowl, 1974
 Stoneware, glazed
 Height 7¾ inches (19.7 cm)
 Purchased with the George W. B. Taylor Fund
 1975-96-1
 Pl. 5

18. RICHARD DeVORE

Bowl, 1976
 Stoneware, glazed
 Diameter 10½ inches (26.7 cm)
 Gift of the artist
 1977-2-1
 Pl. 4

19. RICHARD DeVORE

Untitled Vessel, 1980
 Stoneware, glazed
 Height 16¼ inches (41.3 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1991-8-1
 Pl. 6

20. RICHARD DeVORE

No. 584, 1988
 Stoneware, glazed
 Height 16 inches (40.6 cm)
 Bequest of Edna S. Beron
 1996-2-3

21. RUTH DUCKWORTH

British, active United States, born Germany, 1919
Demitasse and Saucer, 1960-61
 Stoneware, glazed
 Height (demitasse) 3¼ inches (7.9 cm);
 diameter (saucer) 5 inches (12.7 cm)
 Gift of Helen Williams Drutt
 1973-233-1a, b



14

22. RUTH DUCKWORTH

Vessel, 1979
 Porcelain, glazed
 Height 5 inches (12.7 cm)
 Gift of Collab: The Group for Modern and
 Contemporary Design at the Philadelphia
 Museum of Art, with funds contributed by
 Samuel R. Berman
 1979-31-1

23. RUTH DUCKWORTH

Untitled (#33387), 1987
 Stoneware, glazed
 Height 21½ inches (54.6 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1992-5-1
 Pl. 7

24. MARY FRANK

American, born England, 1933
Figure of Running Man, 1977
 Earthenware with applied slip
 Height 11¾ inches (29.8 cm)
 Gift of Pat Adams
 1978-176-1

25. VIOLA FREY

American, born 1933
The Red Hand, 1983-84
 Ceramic, glazed
 Height 62 inches (157.5 cm)
 Purchased with the Joseph E. Temple Fund
 1986-137-1
 Pl. 8

26. RAYMOND GALLUCCI

American, born 1923
Vase, 1969
 Stoneware, partially glazed
 Height 18 inches (45.7 cm)
 Gift of students of the artist and Mrs. David H. Lehman
 1970-84-1*



26

27. DAVID GILHOOLY

American, born 1943
Osiris Vegefrogged, 1973
 Earthenware, glazed
 Height 13¾ inches (34.9 cm)
 Purchased with the Bloomfield Moore Fund
 1974-79-1
 Pl. 9

28. WAYNE HIGBY

American, born 1943
Big Basin Pass, 1976
 Earthenware, raku-fired and glazed
 Height 12 inches (30.5 cm)
 Gift of Collab: The Group for Modern and Contemporary
 Design at the Philadelphia Museum of Art
 1976-106-1

29. WAYNE HIGBY

White Granite Bay, 1982
 Earthenware, raku-fired and glazed
 Height approximately 12 inches (30.5 cm) each
 Gift of Mrs. Robert L. McNeil, Jr.
 2001-23-1-4
 Pl. 10

30. WAYNE HIGBY

Frozen Day Mesa, 1984
 Earthenware, raku-fired and glazed
 Height 12½ inches (31.8 cm)
 Promised gift of Harvey S. Shipley Miller and
 J. Randall Plummer
 Pl. 11

31. WAYNE HIGBY

Idolon Bay, 1986
 Earthenware, raku-fired and glazed
 Height 11 inches (27.9 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1992-5-2

32. THOMAS A. HOADLEY

American, born 1949
Nerikomi Vessel, 1992
 Porcelain, unglazed
 Height 12 inches (30.5 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1992-109-2*

33. GEORGE JOHNSON

American, born 1951
Tiger Bowl, 1998
 Stoneware, glazed
 Height 5¼ inches (13.3 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1998-10-3

34. GEORGE JOHNSON

Olive Oropendola on Bucket, 2001
 Stoneware, glazed
 Height 19½ inches (49.5 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 2002-8-1*

35. JUN KANEKO

American, born Japan, 1942
Plate with Cloth Wrapper, 1982
 Stoneware, glazed, and cotton
 12 x 9¾ inches (30.5 x 24.8 cm)
 Gift of the Friends of the Philadelphia Museum of Art
 1982-92-1

36. JUN KANEKO

Plate, 1984
 Stoneware, glazed
 Width 20 inches (50.8 cm)
 Gift of Marion Boulton Stroud
 1984-101-1
 Pl. 12

37. KAREN KARNES

American, born 1925
Covered Jar, 1980
 Stoneware, glazed
 Height 11¾ inches (29.8 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1981-38-1a, b

38. KAREN KARNES

Covered Casserole, 1986
 Stoneware, glazed
 Height 16½ inches (41.9 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1986-104-2a, b*

39. MICHAEL LUCERO

American, born 1953
Rock Garden Dreamer, 1984
 Earthenware, glazed
 Width 24 inches (61 cm)
 Gift of Charles W. Nichols
 2001-199-1
 Pl. 13

40. PHILLIP MABERRY

American, born 1951
Bowl on Tripod, 1983
 Porcelain, glazed, with metal tripod
 Height 15 inches (38.1 cm)
 Gift of Helene Margolies Rosenbloom in memory
 of Leon Rosenbloom
 1983-170-1a, b*

41. WARREN MacKENZIE

American, born 1924
Tea Bowl, 1992
 Stoneware, glazed
 Diameter 4½ inches (11.4 cm)
 Gift of Jeanne and John Driscoll
 1992-105-1



32



34



38

42. WARREN MacKENZIE

Drop-Rim Bowl, 1997
Stoneware, glazed
Diameter 10¼ inches (26 cm)
Purchased with the Gertrude Schemm Binder Fund
1997-151-1

43. WARREN MacKENZIE

Vase, 1997
Stoneware, glazed
Height 13¼ inches (33.7 cm)
Purchased with the Gertrude Schemm Binder Fund
1997-151-2

44. JAMES MAKINS

American, born 1946
Sugar Bowl and Creamer, 1984
Porcelain, glazed
Height (creamers) 6⅞ inches (17.5 cm);
(sugar bowl) 5 inches (12.7 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1984-24-1, 2

45. JAMES MAKINS

Six-Piece Coffee and Tea Service, c. 1980s
Porcelain, glazed
Height (coffee pot) 9⅞ inches (23.8 cm); (teapot)
6 inches (15.2 cm); (sugar bowl) 5 inches (12.7 cm);
(creamers) 6⅞ inches (17.5 cm); (cups) 3⅞ inches
(8.6 cm); diameter (saucers) approximately 6 inches
(15.2 cm)
Gift of Mr. and Mrs. Jack R. Bershad
1997-53-1-6*

46. MARIA MARTINEZ

American, 1881-1985
Bowl, c. 1923
Earthenware, glazed
Diameter 9 inches (22.9 cm)
Gift of Mr. and Mrs. J. Welles Henderson
1994-90-1

47. KARL MARTZ

American, 1912-1997
Bowl, 1978
Stoneware, glazed
Diameter 6½ inches (16.5 cm)
Gift of Frederick James Kent in memory of
John R. Angell
1986-103-3

48. RON NAGLE

American, born 1939
Untitled, 1981
Earthenware, glazed and painted
Height 6 inches (15.2 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1981-38-2
Pl. 14

49. GERTRUD NATZLER

American, born Austria, 1908-1971
OTTO NATZLER
American, born Austria, 1908
Plate, 1941
Earthenware, glazed (white ornamental glaze)
Diameter 12 inches (30.5 cm)
Gift of Mrs. Herbert Cameron Morris
1945-68-3
Pl. 16

50. GERTRUD and OTTO NATZLER

Vase, 1943
Earthenware, glazed (silvergreen glaze)
Height 5¼ inches (14.6 cm)
Gift of Mrs. Herbert Cameron Morris
1945-68-4

51. GERTRUD and OTTO NATZLER

Bowl, 1945
Earthenware, glazed (Pompeian earth glaze)
Diameter 13¾ inches (34.9 cm)
Gift of Mrs. Herbert Cameron Morris
1945-68-2

52. GERTRUD and OTTO NATZLER

Vase, 1945
Earthenware, glazed (vert de lune glaze)
Height 5¼ inches (14.6 cm)
Gift of Mrs. Herbert Cameron Morris
1945-68-1

53. GERTRUD and OTTO NATZLER

Bowl, 1946
Earthenware, glazed (green Pompeian lava glaze)
Diameter 9½ inches (24.1 cm)
The Louis E. Stern Collection
1963-181-190
Pl. 15

54. GERTRUD and OTTO NATZLER

Bowl, 1946
Earthenware, glazed (dusk reduction glaze)
Diameter 5¾ inches (14.6 cm)
The Louis E. Stern Collection
1963-181-191

55. GERTRUD and OTTO NATZLER

Bowl, 1946
Earthenware, glazed (tiger eye reduction glaze)
Diameter 4⅞ inches (11.3 cm)
The Louis E. Stern Collection
1963-181-192

56. GERTRUD and OTTO NATZLER

Bottle, 1957
Earthenware, glazed (sang nocturne reduction glaze)
Height 17⅞ inches (44.1 cm)
The Louis E. Stern Collection
1963-181-193
Pl. 17



40



45

57. GERTRUD and OTTO NATZLER

Vase, 1962
Earthenware, glazed (dark red glaze)
Height 8½ inches (21.6 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1985-78-1
Pl. 18

58. GEORGE OHR

American, 1857–1918
Vase, c. 1910
Earthenware, glazed
Height 7 inches (17.8 cm)
Gift of the Friends of the Philadelphia Museum of Art
1994-5-3*

59. WILLIAM PARRY

American, born 1918
Anima Mundi, 1965
Stoneware with applied color
Height 30 inches (76.2 cm)
Gift of the artist
1997-70-1*

60. WILLIAM PARRY

KFS (Knife, Fork, Spoon) II, c. 1982
Stoneware with applied color
Length (knife) 22 inches (55.9 cm); (fork)
24 inches (61 cm); (spoon) 24 inches (61 cm)
Gift of the artist
1995-77-1a–c
Pl. 19

61. WILLIAM PARRY

Ob (Off Butterfly) 24, 1986
Stoneware with applied color
Height 17 inches (43.2 cm)
Gift of the artist
1995-77-2

62. KENNETH PRICE

American, born 1935
Untitled, 1981
Porcelain, glazed and painted
Height 10 inches (25.4 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1981-38-3
Pl. 20

63. KENNETH PRICE

Grauman's, 1988
Whiteware, glazed and painted
Height 9 inches (22.9 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1989-20-3
Pl. 21

64. DONALD L. REITZ

American, born 1929
Covered Jar, c. 1970
Stoneware, glazed
Height 8½ inches (21.6 cm)
Gift of Frederick James Kent in memory of
John R. Angell
1986-103-4a, b*

65. GLADYS LLOYD ROBINSON

American, 1896–1971
Jewel Box, 1951
Stoneware, glazed
Height 6¾ inches (17.1 cm)
Gift of Emma Feldman in memory of her brother,
Samuel Feldman
1951-116-1a, b

66. MARY SCHEIER

American, born 1909
EDWIN SCHEIER
American, born 1910
Bowl, 1958
Stoneware, glazed
Diameter 9¼ inches (23.5 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1985-78-2*

67. MARY and EDWIN SCHEIER

Bowl, c. 1958
Stoneware, glazed
Diameter 14 inches (35.6 cm)
Gift in memory of Eugene Sussel by his wife,
Charlene Sussel
1991-98-87

68. DAVID SHANER

American, 1934–2002
Pillow, n.d.
Stoneware with applied color
Diameter 11½ inches (29.2 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1992-18-3

69. RICHARD SHAW

American, born 1941
Walking Skeleton, 1980
Porcelain, glazed
Height 31½ inches (80 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1981-38-4
Pl. 22



58



59



64

70. ROB SIEMINSKI

American, born 1953
Ceramic Centerpiece, c. 1980–85
Clay, raku-fired, with nails and river rocks
Height 11 inches (27.9 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1997-10-1*

71. PAUL SOLDNER

American, born 1921
Vase, 1972
Earthenware, raku-fired
Height 18 inches (45.7 cm)
Gift of J. Welles and Hannah L. Henderson
1996-172-1
Pl. 23

72. PAUL SOLDNER

Vase, 1972
Earthenware, raku-fired
Height 10 inches (25.4 cm)
Gift of J. Welles and Hannah L. Henderson
1996-172-2

73. RUDOLF STAFFEL

American, 1911–2002
Head, 1938
Stoneware, glazed
Height 8 $\frac{3}{8}$ inches (21.3 cm)
Purchased with funds contributed by Daniel W. Dietrich,
Henry S. McNeil, Jr., Betty Gottlieb, Frances and Bayard
Storey, Robert Tooley and Vicente Lim, June and Perry
Ottenberg, and The Acorn Club, and gift of Helen
Williams Drutt English in honor of the artist
2001-109-1
Pl. 24

74. RUDOLF STAFFEL

Plate, 1947
Earthenware, glazed
Diameter 11 inches (27.9 cm)
Gift of the artist
1995-146-1

75. RUDOLF STAFFEL

Plate, 1947
Earthenware, glazed
Diameter 12 inches (30.5 cm)
Gift of the artist
1996-178-1

76. RUDOLF STAFFEL

Bowl, 1960
Stoneware, glazed
Diameter 13 $\frac{1}{2}$ inches (34.3 cm)
Gift of Helen Williams Drutt
1976-167-1*

77. RUDOLF STAFFEL

Bowl, 1966
Porcelain, unglazed
Diameter 6 $\frac{3}{4}$ inches (17.1 cm)
Gift of Helen Williams Drutt
1970-87-1

78. RUDOLF STAFFEL

Bowl, 1969
Porcelain, unglazed
Diameter 9 $\frac{1}{2}$ inches (24.1 cm)
Gift of the Philadelphia Chapter, National Home
Fashions League, Inc.
1970-86-3
Pl. 25

79. RUDOLF STAFFEL

Vase, 1969–70
Porcelain, glazed
Height 9 $\frac{1}{2}$ inches (24.1 cm)
Gift of the Philadelphia Chapter, National Home
Fashions League, Inc.
1970-86-4

80. RUDOLF STAFFEL

Vase, 1969–70
Porcelain, unglazed, washed with copper salts
Height 6 $\frac{1}{4}$ inches (15.9 cm)
Gift of the Philadelphia Chapter, National Home
Fashions League, Inc.
1970-86-5

81. RUDOLF STAFFEL

Vase, 1969–70
Porcelain, unglazed, washed with copper salts
Height 6 $\frac{3}{4}$ inches (17.1 cm)
Gift of the Philadelphia Chapter, National Home
Fashions League, Inc.
1970-86-6

82. RUDOLF STAFFEL

Vase, 1973
Porcelain, unglazed, washed with copper salts
Height 8 $\frac{7}{8}$ inches (22.5 cm)
Gift of Dr. and Mrs. Perry Ottenberg
1991-161-3
Pl. 27

83. RUDOLF STAFFEL

"Painted" Vase, c. 1973
Porcelain, stained and glazed
Height 11 $\frac{1}{2}$ inches (29.2 cm)
Gift of Dr. and Mrs. Perry Ottenberg
1991-161-4

84. RUDOLF STAFFEL

Light Gatherer, 1975
Porcelain with glazed elements
Height 3 $\frac{3}{16}$ inches (8.1 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1998-83-5

85. RUDOLF STAFFEL

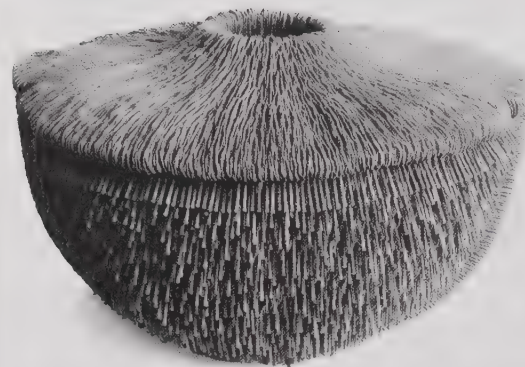
Plate, 1975
Porcelain, glazed, with slip decoration
Diameter 11 $\frac{1}{2}$ inches (29.2 cm)
Gift of Dr. and Mrs. Perry Ottenberg
1991-161-1

86. RUDOLF STAFFEL

Face Vase, c. 1975
Porcelain with glazed elements
Height 9 inches (22.9 cm)
Gift of Dr. and Mrs. Perry Ottenberg
1991-161-2



66



70



76

87. RUDOLF STAFFEL

"Writing" Vase, c. 1975
Porcelain, unglazed and stained
Height 10¼ inches (26 cm)
Gift of Dr. and Mrs. Perry Ottenberg
1991-161-5

88. RUDOLF STAFFEL

Vase, c. 1979-80
Terra cotta with gold luster glaze
Height 10½ inches (26.7 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1995-81-4*

89. RUDOLF STAFFEL

Light Gatherer, 1981
Porcelain, unglazed, washed with copper salts
Height 10 inches (25.4 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1985-30-1

90. RUDOLF STAFFEL

Light Gatherer, 1981
Porcelain, partially glazed
Diameter 6¼ inches (15.9 cm)
Purchased with funds contributed by The Women's
Committee of the Philadelphia Museum of Art
1997-65-1
Pl. 26

91. RUDOLF STAFFEL

Light Gatherer, c. 1985
Porcelain, unglazed and colored
Diameter 12 inches (30.5 cm)
Gift of Margaret Chew Dolan and Peter Maxwell
2001-191-1

92. RUDOLF STAFFEL

Small Light Gatherer, c. 1989
Porcelain
Diameter 3¾ inches (9.5 cm)
Gift of Mrs. Richard Jacobs
1998-158-1

93. RUDOLF STAFFEL

Light Gatherer, n.d.
Porcelain, stained
Diameter 9⅝ inches (24.4 cm)
Gift of June and Perry Ottenberg in honor of the Friends
of the Philadelphia Museum of Art
1995-144-1

94. RUDOLF STAFFEL

Chalice, n.d.
Porcelain, stained
Height 6½ inches (16.5 cm)
Gift of June and Perry Ottenberg in honor of the Friends
of the Philadelphia Museum of Art
1995-144-2

95. RUDOLF STAFFEL

Light Gatherer, n.d.
Porcelain
Height 6½ inches (16.5 cm)
Gift of June and Perry Ottenberg in honor of the Friends
of the Philadelphia Museum of Art
1995-144-3

96. RUDOLF STAFFEL

Bowl, n.d.
Porcelain, glazed
Diameter 6¼ inches (15.9 cm)
Gift of June and Perry Ottenberg in honor of the Friends
of the Philadelphia Museum of Art
1995-144-4

97. RUDOLF STAFFEL

Light Gatherer, n.d.
Porcelain, glazed
Height 7¾ inches (19.7 cm)
Gift of June and Perry Ottenberg in honor of the Friends
of the Philadelphia Museum of Art
1995-144-5

98. RUDOLF STAFFEL

Light Gatherer, n.d.
Porcelain, glazed
Height 5¼ inches (13.3 cm)
Gift of June and Perry Ottenberg in honor of the Friends
of the Philadelphia Museum of Art
1995-144-6

99. RUDOLF STAFFEL

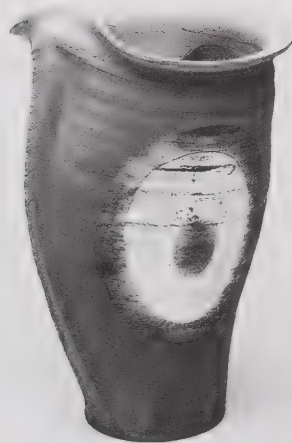
Light Gatherer, n.d.
Porcelain, unglazed
Diameter 7⅝ inches (19.4 cm)
Gift of June and Perry Ottenberg in honor of the Friends
of the Philadelphia Museum of Art
1995-144-7

100. RUDOLF STAFFEL

Bowl, n.d.
Porcelain, stained
Diameter 8¾ inches (22.2 cm)
Gift of June and Perry Ottenberg in honor of the Friends
of the Philadelphia Museum of Art
1995-144-8

101. LIZBETH STEWART

American, born 1948
Fly, 1982
Porcelain, glazed
Height 14 inches (35.6 cm)
Gift of Mr. and Mrs. Paul M. Ingersoll
1982-25-1*



88



101

102. TOSHIKO TAKAEZU

American, born 1922
Ceramic Form, c. 1980
 Porcelain, glazed
 Height 7¾ inches (19.7 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1997-10-4*

103. TOSHIKO TAKAEZU

Pair of Mauve Forms, 1984
 Porcelain, glazed
 Height (1984-103-1) 16½ inches (41.9 cm);
 (1984-103-2) 13½ inches (34.3 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1984-103-1, 2

104. TOSHIKO TAKAEZU

Form, 1990
 Stoneware, glazed
 Height 45 inches (114.3 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1992-109-3
 Pl. 28

105. ROBERT TURNER

American, born 1913
Covered Jar, c. 1964–65
 Stoneware, glazed
 Height 12 inches (30.5 cm)
 Purchased with funds contributed by The Women's
 Committee of the Philadelphia Museum of Art, and gift
 of the artist courtesy of Helen Drutt: Philadelphia
 1999-115-1a, b

106. ROBERT TURNER

Form #1, 1980
 Stoneware, glazed
 Height 9¾ inches (23.8 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1981-38-5a, b
 Pl. 31

107. ROBERT TURNER

Hi Square, 1984
 Stoneware, glazed
 Height 11 inches (27.9 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1992-5-3
 Pl. 30

108. ROBERT TURNER

Covered Jar, 1995
 Stoneware, glazed
 Height 16 inches (40.6 cm)
 Gift of the artist courtesy of Helen Drutt: Philadelphia
 1999-60-1a, b
 Pl. 29

109. KENNETH VAVREK

American, born 1939
Lover's Leap, 1997–98
 Stoneware, glazed
 Height 72 inches (182.9 cm)
 Gift of the artist
 1999-61-1

110. PETER VOULKOS

American, 1924–2002
Vase, 1977
 Stoneware, unglazed
 Height 34 inches (86.4 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1989-20-4
 Pl. 32

111. PAULA WINOKUR

American, born 1935
Birdbath, 1969
 Stoneware, unglazed
 Height 14½ inches (36.8 cm)
 Gift of the Philadelphia Chapter, National Home
 Fashions League, Inc.
 1970-86-1*

112. PAULA WINOKUR

Governor's Award (Presented to R. M. Scott), 1996
 Porcelain, unglazed
 Height 21½ inches (54.6 cm)
 Gift of Robert Montgomery Scott
 1996-176-2

113. ROBERT WINOKUR

American, born 1933
Cookie Jar with Lid, 1972
 Stoneware, glazed
 Height 9½ inches (24.1 cm)
 Gift of Rudolf H. Staffel
 1973-102-1a, b
 Pl. 33

114. ROBERT WINOKUR

Jar with Handle, 1975
 Stoneware, salt-glazed
 Height 16¾ inches (42.5 cm)
 Purchased with the Elizabeth Wandell Smith Fund
 1982-69-1
 Pl. 34

115. ROBERT WINOKUR

Pitcher, n.d.
 Stoneware, glazed
 Height 14 inches (35.6 cm)
 Gift of Helen Williams Drutt English in memory
 of Peter Dormer
 1996-171-2

116. BEATRICE WOOD

American, 1893–1998
Vase, 1940
 Earthenware, glazed
 Height 4 inches (10.2 cm)
 Gift of the Francis Bacon Foundation
 1996-3-1



102



111

117. BEATRICE WOOD

Bowl, 1948–50
Earthenware, luster-glazed
Diameter 8½ inches (21.6 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1984-24-4
Pl. 35

118. BEATRICE WOOD

Clytemnestra and Iphigenia (Two Cats), c. 1950
Earthenware, glazed
Height (Clytemnestra) 10 inches (25.4 cm);
(Iphigenia) 7¾ inches (19.7 cm)
Gift of the artist
1994-101-1, 2
Pl. 37

119. BEATRICE WOOD

Love Boat Tureen, 1993
Earthenware, glazed
Height 15 inches (38.1 cm)
Bequest of Edna S. Beron
1996-2-13a, b*

120. BEATRICE WOOD

Bowl, n.d.
Earthenware, luster-glazed
Height 8 inches (20.3 cm)
Gift of Anne d'Harnoncourt Rishel in honor of
the artist's 100th birthday
1993-47-1

121. BEATRICE WOOD

Chalice, n.d.
Earthenware, luster-glazed
Height 12 inches (30.5 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1992-18-2
Pl. 36

122. BETTY WOODMAN

American, born 1930
Persian Silk Pillow Pitcher, 1982
Earthenware, glazed
Height 19 inches (48.3 cm)
Gift of Marion Boulton Stroud
1988-90-1
Pl. 38

123. BETTY WOODMAN

Diptych Vases, "Orpheus," c. 1991
Earthenware, partially glazed
Height (1993-80-1a) 25 inches (63.5 cm);
(1993-80-1b) 24 inches (61 cm)
Gift of Jocelyn and Charles Woodman
1993-80-1a, b

124. BETTY WOODMAN

Spring Outing; 2000
Earthenware, glazed, with epoxy resin, lacquer, and paint
Height approximately 38 inches (96.5 cm) each
Gift of The Women's Committee of the Philadelphia
Museum of Art
2001-16-1a–c
Pl. 39

125. WILLIAM WYMAN

American, 1922–1980
Untitled, 1977
Stoneware, glazed
Height 22¼ inches (56.5 cm)
Gift of Marilyn Pappas
1991-105-1

FIBER

126. YVONNE PACANOVSKY BOBROWICZ

American, born 1928
Energy Field, 1989
Monofilament and gold leaf
Height 90 inches (228.6 cm)
Purchased with the Julius Bloch Memorial Fund
created by Benjamin D. Bernstein
1990-45-1*

127. ROBERT BRADY

American, born 1946
San Miguel, 1962
Wool and cotton
72 x 47 inches (182.9 x 119.4 cm)
Gift of Mrs. Eugénie Prendergast
1964-104-3

128. LOUISE TODD COPE

American, born 1930
Hanging, 1996
Silk, cotton, and mirror glass
84 x 84 inches (213.4 x 213.4 cm)
Gift of Helen Williams Drutt English
1998-92-1

129. JUNE GROFF

American, 1903–1974
Fabric, 1947
Linen
156 x 54 inches (396.2 x 137.2 cm)
Gift of the artist
P'1948-13-1*

130. JUNE GROFF

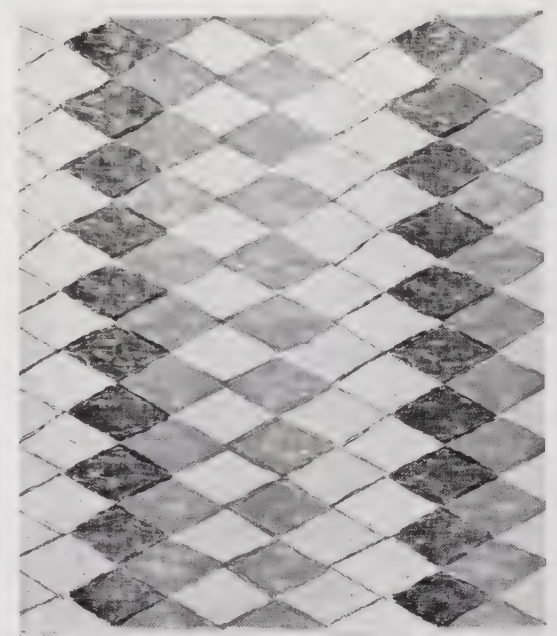
Fabric, 1947
Linen
124½ x 54 inches (316.2 x 137.2 cm)
Gift of the artist
P'1948-13-2



119



126



129

131. JUNE GROFF

Fabric, 1947
Linen
118 x 57 inches (299.7 x 144.8 cm)
Gift of the artist
P'1948-13-3

132. JUNE GROFF

Fabric, 1947
Linen
172 x 44 inches (436.9 x 111.8 cm)
Gift of the artist
P'1948-13-4

133. H. THEODORE HALLMAN, JR.

American, born 1933
L'Égyptien, 1965
Acrylic, linen, wool, cotton, and metal rods
87 x 52 inches (221 x 132.1 cm)
Gift of the artist
1975-3-1*

134. H. THEODORE HALLMAN, JR.

Woven Textile, n.d.
Wool
Length 108 inches (274.3 cm)
Gift of the artist and Helen Williams Drutt English
1993-92-1

135. NANCY HERMAN

American, born 1939
Mystic Blue, 1980
Cotton
58 x 58 inches (147.3 x 147.3 cm)
Gift of the artist
2000-10-1

136. SHEILA HICKS

American, born 1934
Grand Prayer Rug, 1964
Wool and cotton
144 x 60 inches (365.8 x 152.4 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1994-80-1
Pl. 41

137. SHEILA HICKS

"Badagara" Fabric, designed 1968
Cotton
183 x 119½ inches (464.8 x 303.5 cm)
Gift of the artist
1994-110-1

138. SHEILA HICKS

Prayer Rug, c. 1974
Wool and camel's hair
72 x 54 inches (182.9 x 137.2 cm)
Gift of the artist
1995-15-2

139. SHEILA HICKS

Miniature Weaving, late 1980s
Silk, cotton, bast fiber, wool, acrylic, synthetic fibers,
plastic, and paper
8⅞ x 4¼ inches (21.9 x 12.1 cm)
Gift of the artist
1995-72-3
Pl. 40

140. SHEILA HICKS

Banisteriopsis—Dark Ink, 1968–94
Linen, wool, and synthetic raffia
Height 71 inches (180.3 cm)
Gift of the artist
1995-72-1
Pl. 42

141. SHEILA HICKS

Tresors et Secrets, 1990–95
Silk, wool, cotton, linen, raffia, and synthetic fiber
Diameter 3–9½ inches (7.6–24.1 cm) each
Gift of the artist
1995-15-1a–bb; 1995-72-2a–qq
Pl. 43

142. BRYANT HOLSENBECK

American, born 1949
Basket, 1979
Supplejack and reed
10½ x 33½ inches (26.7 x 85.1 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1979-101-1

143. DIANE ITTER

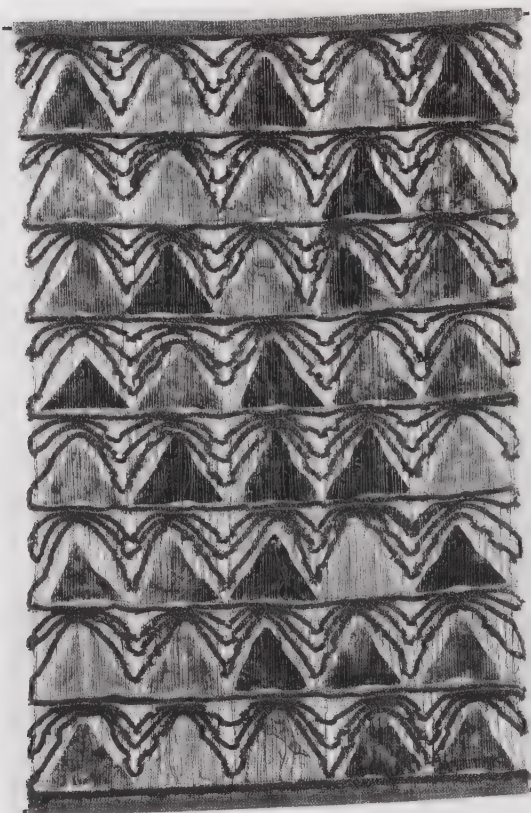
American, 1946–1989
Diagonal Slide, 1980
Linen and silk
18 x 14½ inches (45.7 x 35.9 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1998-83-10

144. DIANE ITTER

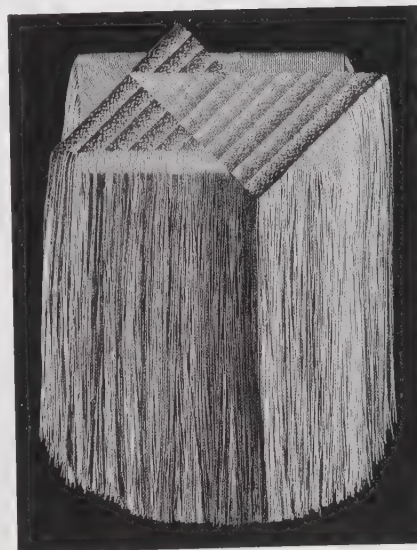
Ombre Corners, 1982
Linen and silk
20 x 16 inches (50.8 x 40.6 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1998-83-11*

145. MARY JACKSON

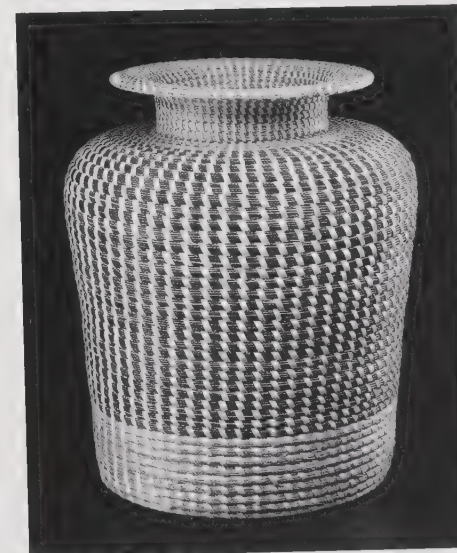
American, born 1945
Basket, 1988
Sweetgrass
Height 13 inches (33 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1994-22-1*



133



144



145

146. LEWIS KNAUSS

American, born 1947
Last Street in Giza, 1980
 Linen, hemp, and acrylic paint
 Height 30 inches (76.2 cm)
 Gift of Helen Williams Drutt English in memory of Peter Dormer
 1996-171-3

147. LEWIS KNAUSS

Field, 1998
 Linen, paper twine, wire, paper, and acrylic paint
 Height 22 inches (55.9 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art in honor of Judith Altman
 2000-55-1
 Pl. 44

148. RICHARD LANDIS

American, born 1931
Apollo, 1992-93
 Cotton
 41 x 12 inches (104.1 x 30.5 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art
 1994-100-1
 Pl. 45

149. DOROTHY LIEBES

American, 1899-1971
Prototype for a Roller Cloth, c. 1950
 Bamboo, chenille, and metallic yarn
 22¼ x 46½ inches (56.5 x 118.1 cm)
 Gift of Bonnie Cashin
 1991-115-29

150. DOROTHY LIEBES

Window Blind, c. 1950
 Wood, Lurex, chenille, and yarn
 48 x 72 inches (121.9 x 182.9 cm)
 Gift of Mrs. Jeanette S. Epstein
 1985-97-1

151. DONA LOOK

American, born 1948
Basket #8616, 1986
 Birch bark and silk
 Height 10½ inches (26.7 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art
 1986-104-3*

152. DONA LOOK

Basket #8613, 1990
 White birch bark and silk
 Height 10 inches (25.4 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1992-18-4a, b

153. CAROL NEWHARD McMAUGH

American, born 1945
Quilt, 1975-76
 Cotton and cotton-polyester
 69 x 59 inches (175.3 x 149.9 cm)
 Gift of the Oreland Quilters
 1977-184-1

154. JOHN McQUEEN

American, born 1943
Untitled Basket #39, 1977
 Bark, morning glory vine, and basswood
 Height 18½ inches (47 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art
 1977-236-1

155. JOHN McQUEEN

Untitled Basket #53, 1978
 Basswood
 Height 18¾ inches (47.6 cm)
 Gift of Marion Boulton Stroud
 1991-106-1
 Pl. 47

156. JOHN McQUEEN

Untitled Basket #89, 1979
 Spruce roots
 Height 8½ inches (21.6 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1993-79-1
 Pl. 46

157. JOHN McQUEEN

In the Same Bind (#227), 1991
 Spruce bark, elm, and string
 Width 48 inches (121.9 cm)
 Gift of Mr. and Mrs. Leonard I. Korman
 2001-97-1
 Pl. 48

158. MARY MERKEL-HESS

American, born 1949
Blue Reed, 1997
 Paper and reed
 Width 40 inches (101.6 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art
 1998-10-5*

159. MICHAEL OLSZEWSKI

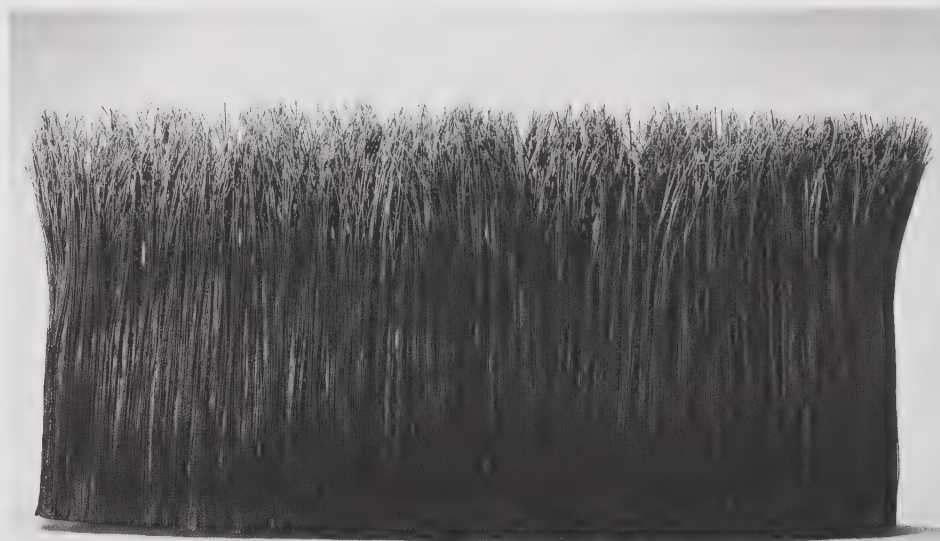
American, born 1950
The Weight of Being, 2000
 Silk and wool
 13½ x 22 inches (34.3 x 55.9 cm)
 Purchased with the Costume and Textiles Revolving Fund
 2000-128-1
 Pl. 49

160. ED ROSSBACH

American, born 1914
Disintegration of the Bauhaus, 1967
 Jute
 42 x 70 inches (106.7 x 177.8 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art
 1998-10-1
 Pl. 51



151



158

161. ED ROSSBACH

Plaid Ikat, 1968

Silk

105 x 38 inches (266.7 x 96.5 cm)

Gift of The Women's Committee of the Philadelphia Museum of Art

1998-10-2

162. ED ROSSBACH

Western Red, 1989

Ash splints, rice paper, rags, and rawhide

Height 17 inches (43.2 cm)

Bequest of Edna S. Beron

1996-2-7

163. ED ROSSBACH

Mickey Basket, 1991

Ash splints, rice paper, rags, and rawhide

Height 11 inches (27.9 cm)

Bequest of Edna S. Beron

1996-2-8

Pl. 50

164. SCOTT ROTHSTEIN

American, born 1955

#27, c. 1990

Silk

20 x 35 inches (50.8 x 88.9 cm)

Gift of Dr. Marcia Meckler and Helen Williams Drutt English

1991-124-1

165. JANE SAUER

American, born 1937

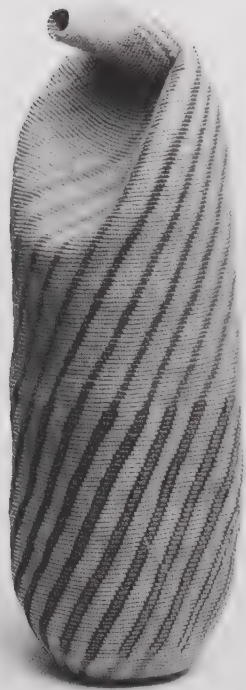
Basket Form, c. 1989

Waxed linen thread

Height 12 inches (30.5 cm)

Gift of Mrs. Robert L. McNeil, Jr.

1993-79-2*



165

166. CYNTHIA SCHIRA

American, born 1934

Canescent Lake, 1989

Cotton, rayon, and mixed fibers

76 x 64 inches (193 x 162.6 cm)

Gift of The Women's Committee of the Philadelphia Museum of Art

1991-8-2

Pl. 52

167. JOYCE SCOTT

American, born 1948

Rodney King's Head Was Squashed Like a Watermelon, 1991

Beads and thread

Length 10¾ inches (27.3 cm)

Gift of The Women's Committee of the Philadelphia Museum of Art

1995-81-3

Pl. 53

168. THOMAS STEARNS

American, born 1936

Night Image #1, 1963

Mixed fibers on wooden form

Height 54½ inches (138.4 cm)

Gift of Miani Johnson in memory of her mother, Marian Willard Johnson

1992-80-1

Pl. 54

169. LENORE TAWNEY

American, born 1907

The Fountain of Word and Water, 1963

Linen

Height 162 inches (411.5 cm)

Gift of The Women's Committee of the Philadelphia Museum of Art

1994-23-1

Pl. 55



171

170. EVELYN SVEC WARD

American, 1921-1989

Cadena de Oro, 1968

Burlap, wool, velvet, ribbon, cotton, and mixed fibers

28½ x 10¼ inches (72 x 26 cm)

Gift of William E. Ward

1995-21-1

Pl. 56

171. KATHERINE WESTPHAL

American, born 1919

Maize, 1988

Raffia

9 x 6½ inches (22.9 x 16.5 cm)

Bequest of Edna S. Beron

1996-2-12*

172. CLAIRE ZEISLER

American, 1903-1991

Private Affair II, 1986

Cotton and rayon

Height 120 inches (304.8 cm)

Gift of The Women's Committee of the Philadelphia Museum of Art

1987-49-2

Pl. 57

FURNITURE

173. WENDELL CASTLE

American, born 1932

Music Stand, 1972

Cherry

Height 46½ inches (118.1 cm)

Gift of the Friends of the Philadelphia Museum of Art

1973-94-1

Pl. 59

174. WENDELL CASTLE

Molar Chair, 1973
Glass-reinforced polyester
Height 26 inches (66 cm)
Gift of the artist
1973-99-1

175. WENDELL CASTLE

Table with Gloves and Keys, 1980
Mahogany
Height 34½ inches (87.6 cm)
Gift of Mrs. Robert L. McNeil, Jr.
2001-15-1
Pl. 58

176. WENDELL CASTLE

Looking Glass, 1982
Mahogany and glass
Height 30¼ inches (76.8 cm)
Gift of Mrs. Robert L. McNeil, Jr.
2001-15-2

177. WENDELL CASTLE

Ladder of Eurus, 1986
Purpleheart, curly maple, and ebony veneer
Height 65 inches (165.1 cm)
Gift of The Women's Committee of the Philadelphia Museum of Art
1986-104-1
Pl. 60

178. JOHN CEDERQUIST

American, born 1946
Steamer (Cabinet), 2001
Various woods, stained
Height 70 inches (177.8 cm)
Gift of The Women's Committee of the Philadelphia Museum of Art and Franklin Parrasch
2001-17-1
Pl. 61

179. WHARTON ESHERICK

American, 1887–1970
Steps for the Music Room with Elephant and Donkey Finials, 1935
From the Curtis Bok House, Gulph Mills, Pennsylvania
Hickory
Height 35 inches (88.9 cm)
Gift of Rachel Bok Goldman and Allen S. Goldman, M.D.
2001-14-1
Pl. 63

180. WHARTON ESHERICK

Fireplace and Doorway, 1936–37
From the library and music room of the Curtis Bok House, Gulph Mills, Pennsylvania
White oak, stone, copper, and brass
102 × 192 × 60 inches (259.1 × 487.7 × 152.4 cm)
Acquired through the generosity of W. B. Dixon Stroud, with additional funds for its preservation and installation provided by Dr. and Mrs. Allen Goldman, Marion Boulton Stroud, and The Women's Committee of the Philadelphia Museum of Art
1989-1-1, 2
Pl. 64

181. WHARTON ESHERICK

Two Upholstered Armless Settees and One Phonograph Cabinet, 1936–37
From the music room of the Curtis Bok House, Gulph Mills, Pennsylvania
Hand-carved oak frame with upholstered seat and back (settees); cherry (phonograph cabinet)
Width (larger settee) 83½ inches (212.1 cm); (smaller settee) 53½ inches (135.9 cm); height (phonograph cabinet) 27½ inches (69.9 cm)
Partial and promised gift of Enid Curtis Bok Okun, daughter of Curtis and Nellie Lee Bok
2001-201-1-3
Pl. 62 (phonograph cabinet)

182. WHARTON ESHERICK

Upholstered Chairs, 1936–37
From the library and music room of the Curtis Bok House, Gulph Mills, Pennsylvania
Height (larger chair) 34 inches (86.4 cm); (smaller chair) 31 inches (78.7 cm)
Gift of Rachel Bok Goldman
2000-49-1, 2

183. WHARTON ESHERICK

Blackboard, 1942–44
Walnut
Length 67½ inches (171.5 cm)
Gift of Schutte and Koerting Co.
1971-205-18

184. WHARTON ESHERICK

Board Room Table, Twelve Side Chairs, and Two Armchairs, 1942–44
Walnut and leather
Height (table) 29½ inches (74.9 cm); (side chairs) 34⅞ inches (88.6 cm); (armchairs) 34¾ inches (88.3 cm)
Gift of Schutte and Koerting Co.
1971-205-1-15

185. WHARTON ESHERICK

Desk and Wastepaper Basket, 1942–44
Walnut
Height (desk) 28⅞ inches (71.4 cm); (basket) 15⅞ inches (39.7 cm)
Gift of Schutte and Koerting Co.
1971-205-16, 17

186. WHARTON ESHERICK

Cabinet, 1961
Walnut and rosewood
Height 100½ inches (255.3 cm)
Gift of Dr. and Mrs. Paul Todd Makler
1965-135-1a, b



187



189

187. DANIEL JACKSON

American, 1938–1995
Leda, the Devil, and the Moon (Looking Glass), 1973
 Rosewood, osage orange, and lauan plywood
 Height 30 inches (76.2 cm)
 Gift of the Friends of the Philadelphia Museum of Art
 1973-94-3*

188. JAMES KRENOV

American, born Russia, 1920
Cabinet, 1992
 Kwila and spalted hickory
 Height 61 inches (154.9 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1992-21-1
 Pl. 65

189. JACK LARIMORE

American, born 1950
Walking Vessel, 1993
 Cherry, aniline dye, and acrylic lacquer
 Height 35½ inches (90.2 cm)
 Gift of Lee Osterman and Elissa Topol
 1994-21-1*

190. SAM MALOOF

American, born 1916
Rocking Chair, 1977
 Walnut
 Height 46 inches (116.8 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1992-18-1
 Pl. 67

191. SAM MALOOF

Settee, 1991
 Fiddleback maple
 Height 30 inches (76.2 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art in commemoration of the Fifteenth
 Anniversary of the Philadelphia Craft Show
 1991-100-1
 Pl. 66

192. WENDY MARUYAMA

American, born 1952
Red Cabinet, 1990
 Polychromed poplar and maple
 Height 71½ inches (181.6 cm)
 Gift of Mr. and Mrs. Leonard I. Korman
 2001-97-2
 Pl. 68

193. JUDY KENSLEY McKIE

American, born 1944
Panther Bench, 1982
 Bronze
 Height 27 inches (68.6 cm)
 Gift of The Women's Committee of the Philadelphia
 Museum of Art
 1993-33-1
 Pl. 69

194. GEORGE NAKASHIMA

American, 1905–1990
Side Chair, designed 1942, fabricated 1946
 Walnut and grass
 Height 28¾ inches (73 cm)
 Gift of Anne d'Harnoncourt
 2001-20-1

195. GEORGE NAKASHIMA

Chair, c. 1945
 Walnut
 Height 30 inches (76.2 cm)
 Gift of Anne d'Harnoncourt in honor of The Women's
 Committee of the Philadelphia Museum of Art on
 the occasion of the Fifteenth Anniversary of the
 Philadelphia Craft Show
 1991-102-1
 Pl. 71

196. GEORGE NAKASHIMA

"Mira" Chairs, designed 1952
 Walnut
 Height 27½ inches (69.9 cm)
 Gift of Mildred Constantine
 1995-68-1, 2
 Pl. 72 (1995-68-1)

197. GEORGE NAKASHIMA

Dining Room Table, 1957
 Walnut
 Height 26½ inches (67.3 cm)
 Gift of Mr. and Mrs. William H. Helfand
 1978-152-1

198. GEORGE NAKASHIMA

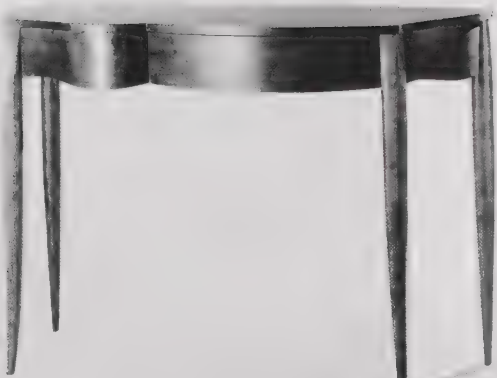
Coffee Table, 1960
 Walnut
 Height 12 inches (30.5 cm)
 Gift of Melvin Schwartz
 1993-133-1
 Pl. 70

199. TIMOTHY PHILBRICK

American, born 1952
Asymmetrical Table, 1996
 Curly cherry
 Height 30½ inches (77.5 cm)
 Gift of Dr. and Mrs. Joseph A. Chazan
 1997-54-1*

200. ROBERT WHITLEY

American, born 1924
Continuum Chair, 1978
 Bird's-eye maple
 Height 36 inches (91.4 cm)
 Gift of Jack and Marlene Udell
 1984-122-1*



199



200

GLASS

201. HOWARD BEN TRÉ

American, born 1949
Structure 23, 1984
 Glass and copper
 Height 41 inches (104.1 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art
 1985-54-1
 Pl. 73

202. DALE CHIHULY

American, born 1941
Chief Pattern Blanket, 1975
 Glass
 Height 7½ inches (19.1 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art
 1998-86-1
 Pl. 74

203. DALE CHIHULY

Navajo Series, 1975
 Glass
 Height 10 inches (25.4 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1998-83-7

204. DALE CHIHULY

Basket Form, 1977
 Glass
 Height 8¼ inches (21 cm)
 Purchased with the Thomas Skelton Harrison Fund
 1978-61-1

205. DALE CHIHULY

Basket Series, 1980
 Glass
 Height 6 inches (15.2 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1998-83-6

206. DALE CHIHULY

Small Vase Form, 1980
 Glass
 Height 5¼ inches (13.3 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1998-83-8

207. DALE CHIHULY

Five Nested Glass Bowls, before 1982
 Glass
 Diameter 8–23 inches (20.3–58.4 cm)
 Gift of Milton C. Bickford, Jr.
 1983-166-1a–e
 Pl. 75

208. DALE CHIHULY

Macchia Single, 1983
 Glass
 Height 6 inches (15.2 cm)
 Gift of the artist
 1984-23-1

209. DAN DAILEY

American, born 1947
Discs, from the "Fish Vase" series, 1981
 Glass
 Height 10¼ inches (26 cm)
 Gift of Howard Casper
 1984-96-1*

210. ROBERT DANE

American, born 1953
The Cry, 1985
 Glass
 Height 25 inches (63.5 cm)
 Gift of Mr. and Mrs. Harold W. Pote
 1986-142-1

211. WILLIAM DEXTER

American, born 1952
Lattice Series #1: Snow on Fence, 1982
 Glass
 Width 10 inches (25.4 cm)
 Gift of Sy Kamens and Chris Peterson
 1983-76-1

212. FRITZ DREISBACH

American, born 1941
Venetian Goblet—Pilchuck, 1980
 Glass
 Height 8¼ inches (22.2 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1998-83-4

213. FRITZ DREISBACH

Venetian Goblet, 1981
 Glass
 Height 10⅞ inches (27.6 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1998-83-2

214. FRITZ DREISBACH

Venetian Goblet, 1982
 Glass
 Height 7½ inches (18.1 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1998-83-3

215. TERRY EATON

American, born 1938
Spur Cup, 1973
 Glass
 Height 4 inches (10.2 cm)
 Gift of Helen Williams Drutt English in memory of Seymour (Sy) Kamens
 1986-140-2

216. WAYNE FILAN

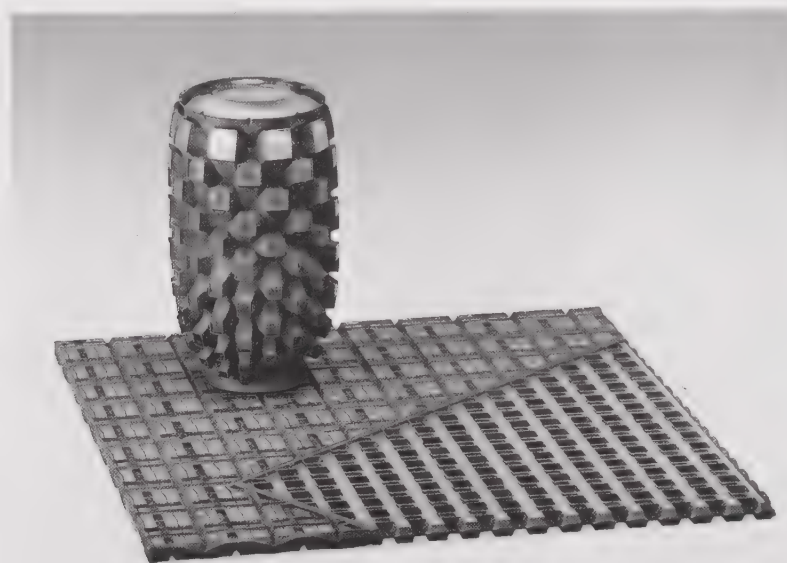
American, born 1946
Edies Bowl, 1981
 Glass, platinum plated
 Height 8¼ inches (21 cm)
 Gift of Jean R. Trachtenberg
 1981-73-1

217. MICHAEL GLANCY

American, born 1950
Cerulean Checker Squared, 1983
 Glass and copper
 Height 5½ inches (14 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art
 1983-88-1a, b*



209



217

218. HENRY HALEM

American, born 1938
Three Forms, 1985
Vitrolite, painted
Height 24 inches (61 cm)
Gift of Anne and Ronald Abramson
1985-24-1

219. ROLAND JAHN

American, born Germany, 1934
Untitled, 1970
Glass
Height 14 inches (35.6 cm)
Gift of the Philadelphia Chapter, National Home
Fashions League, Inc.
1970-86-2

220. ROLAND JAHN

Cloud/Sky (Plate), 1991
Glass
Diameter 12 inches (30.5 cm)
Gift of Dr. and Mrs. Perry Ottenberg
1997-173-1*

221. DOMINICK LABINO

American, 1910-1987
Balsamarium, 1965
Glass
Height 4 inches (10.2 cm)
Gift of Mr. and Mrs. Dominick Labino
1972-102-1

222. DOMINICK LABINO

Gold Ruby Fluted Bowl, 1968
Glass
Height 2¾ inches (7 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-9

223. DOMINICK LABINO

Vase, 1968
Glass
Height 4⅝ inches (11.7 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-1

224. DOMINICK LABINO

Paperweight, 1969
Glass
Height ¾ inch (1.9 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-2

225. DOMINICK LABINO

Vase, 1969
Glass
Height 6 inches (15.2 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-3

226. DOMINICK LABINO

Spiral Blue, 1970
Glass
Height 4⅞ inches (12.4 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-4

227. DOMINICK LABINO

Burst of Orange, 1971
Glass
Height 3¾ inches (9.5 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-5

228. DOMINICK LABINO

Emergence VI, 1971
Glass
Height 8½ inches (21.6 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-7
Pl. 76

229. DOMINICK LABINO

Fishnet, 1971
Glass
Height 3½ inches (8.9 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-6

230. DOMINICK LABINO

Plumes, 1971
Glass
Height 4⅞ inches (11 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-8

231. DOMINICK LABINO

Dragon Vase, 1972
Glass
Height 4⅞ inches (12.4 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-11

232. DOMINICK LABINO

Festoons, 1972
Glass
Height 4⅞ inches (11.7 cm)
Gift of Mr. and Mrs. Stanley Bernstein
1972-150-10*

233. MARVIN LIPOFSKY

American, born 1938
The Smedley Pickle Cup, 1973
Glass
Height 6 inches (15.2 cm)
Gift of Helen Williams Drutt English in memory of
Seymour (Sy) Kamens
1986-140-1

234. HARVEY LITTLETON

American, born 1922
Frozen Flower, c. 1960
Glass
Length 20 inches (50.8 cm)
Gift of Mildred Constantine
1995-68-3

235. HARVEY LITTLETON

Blue Paired Arcs, 1983
Glass
Height (1986-18-1a) 13 inches (33 cm);
(1986-18-1b) 14 inches (35.6 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1986-18-1a, b
Pl. 77



220



232

236. HARVEY LITTLETON

Implied Movements, 1986
Glass
Height 34½–41½ inches (87.6–105.4 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1998-83-12a–e
Pl. 78

237. RICHARD MARQUIS

American, born 1945
Tall Vase, 0039, 1979
Glass
Height 13¾ inches (34 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1998-83-9

238. RICHARD MARQUIS

Marquiscarpa #95-9, 1995
Glass
Height 14 inches (35.6 cm)
Purchased with funds contributed by
Mrs. Robert L. McNeil, Jr.
1996-64-1
Pl. 79

239. KAREL MIKOLAS

American, born Czechoslovakia, 1939
Sphere, 1971
Glass
Height 4½ inches (10.5 cm)
Gift of Collab: The Group for Modern and Contemporary
Design at the Philadelphia Museum of Art, in honor of
Calvin S. Hathaway, in appreciation of his devotion to the
cause and work of the Group
1973-4-1*

240. KAREL MIKOLAS

Sphere, 1971
Glass
Height 3¾ inches (9.5 cm)
Gift of Collab: The Group for Modern and Contemporary
Design at the Philadelphia Museum of Art, in honor of
Calvin S. Hathaway, in appreciation of his devotion to the
cause and work of the Group
1973-4-2

241. KAREL MIKOLAS

Sphere, 1971
Glass
Height 3¾ inches (8.3 cm)
Anonymous gift in honor of Calvin S. Hathaway
1973-5-1

242. WILLIAM MORRIS

American, born 1957
Vessel, 1987–88
Glass
Height 17½ inches (44.5 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1998-83-1*

243. TOM PATTI

American, born 1943
Compacted Gray Riser with Green, 1983
Glass
Height 5¾ inches (13.7 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1983-89-1
Pl. 81

244. TOM PATTI

Red Lumina, 1991
Glass
Height 3 inches (7.6 cm)
Bequest of Edna S. Beron
1996-2-6
Pl. 80

245. JUDITH SCHAECHTER

American, born 1961
I've Trampled a Million Pretty Flowers, 1995
Stained glass
47 x 21 inches (119.4 x 53.3 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1995-81-2
Pl. 82

246. PAUL STANKARD

American, born 1943
Spring Beauty, 1982
Glass and lead
Height 18½ inches (46 cm)
From the Collection of Sy Kamens and Chris Peterson
1985-76-1*

247. PAUL STANKARD

Blueberry Wreath with Damselfly, Banded Block, 1996
Glass and mixed media
Height 4 inches (10.2 cm)
Gift of Benjamin D. Bernstein
2001-19-1

248. STEVE TOBIN

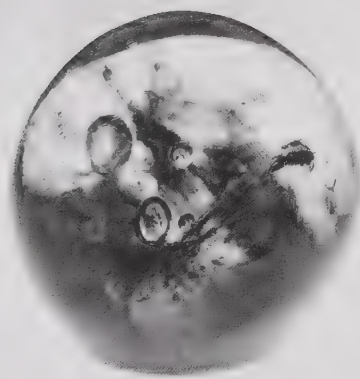
American, born 1957
Stone Bowl, 1988
Glass
Diameter 24 inches (61 cm)
Gift of Laurie Wagman and Irvin Borowsky
1988-88-1*

249. ROBERT WILLSON

American, 1912–2000
Ancient Sumer, c. 1980
Glass
Diameter 12 inches (30.5 cm)
Gift of the artist
1986-143-1*

250. TOOTS (MARY ANN) ZYNSKY

American, born 1951
Untitled Landscape, 1992
Glass
Height 6½ inches (16.5 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1992-109-4
Pl. 83



239



242



246

JEWELRY

251. JAMES BENNETT

American, born 1948
Pin, 1991
 Gold, painted
 Length 6 inches (15.2 cm)
 Gift of Helen Williams Drutt English in memory of Peter Dormer
 1996-171-1

252. JOAN FRAERMAN BINKLEY

American, born 1927
Choker, 1980
 Moroccan chain, beads, glazed ceramic discs, and silk thread
 Length 16 inches (40.6 cm)
 Gift of Helen Williams Drutt English in memory of Claire Zeisler
 1995-143-1*

253. COLETTE

American, born 1937
Brooch, 1975
 Gold and cloisonné enamel
 Length 3½ inches (8.9 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1995-75-1

254. ELSA FREUND

American, 1912–2001
Necklace, 1948
 Copper, clay, and glass
 Length 13¼ inches (33.7 cm)
 Gift of the artist
 1991-107-1

255. ELSA FREUND

Necklace, c. 1950
 Aluminum, clay, and glass
 Length 13¾ inches (34.9 cm)
 Gift of Mrs. Jane Hershey
 1991-108-1

256. ELSA FREUND

Brooch and Earrings, 1953
 Silver, clay, and glass
 Width (brooch) 2½ inches (6.4 cm);
 (earrings) 1½ inches (3.8 cm)
 Gift of Mrs. Libby West
 1991-109-1a–c

257. THOMAS GENTILE

American, born 1936
Brooch, 1990
 Sural, pigment inlay with eggshell, and metal
 Diameter 3 inches (7.6 cm)
 Gift of Helen Williams Drutt English in honor of the artist
 1994-183-3

258. WILLIAM HARPER

American, born 1944
Pin Pendant, c. 1975–76
 Enamel, gold, blue pearl, and biwa pearl
 Length 3½ inches (8.9 cm)
 Gift of Charles W. Nichols
 1998-160-1
 Pl. 85a

259. WILLIAM HARPER

Brooch, 1978
 Gold, silver, pearls, and garnets
 Length 2¾ inches (6 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1994-92-3

260. WILLIAM HARPER

Pagan Baby #10: Orange Scarab, 1978
 Gold, sterling silver, bronze, cloisonné enamel, pearls, garnet, and beetle
 Length 3¾ inches (9.8 cm)
 Gift of The Women's Committee of the Philadelphia Museum of Art in memory of Dina Rogers Dripps Dorrance
 1991-101-1
 Pl. 85c

261. WILLIAM HARPER

Brooch, c. 1980
 Gold, silver, enamel, and pearls
 Length 4¾ inches (10.5 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1994-92-2
 Pl. 85b

262. WILLIAM HARPER

Brooch (Martyr II), 1982
 Gold, silver, enamel, and jade
 Length 3¾ inches (9.8 cm)
 Gift of Mrs. Robert L. McNeil, Jr.
 1994-92-1

263. ALICE KLEIN

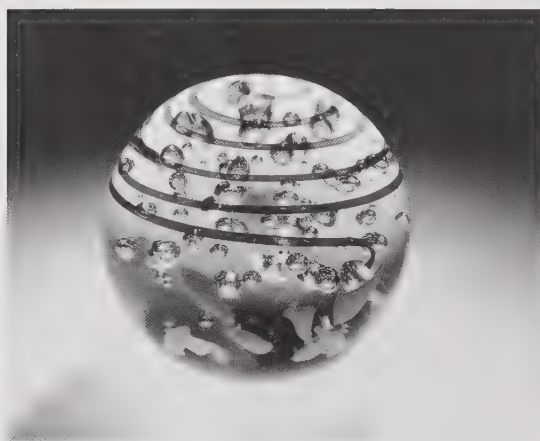
American, born 1956
Painted Rigid Neckpiece, 1982
 Acrylic, epoxy, nickel silver, and sterling silver
 Length 6½ inches (16.5 cm)
 Gift of Wyatt Y. Osato in honor of Diane and Joel Karp
 1991-160-1

264. RENA KOOPMAN

American, born 1945
Cuff Bracelet, 1988
 Silver and gold
 Diameter 2½ inches (6.4 cm)
 Gift of the Arons Family Foundation in memory of Edna S. Beron
 1996-2-5



248



249



252

265. STANLEY LECHTZIN

American, born 1936
Torque, 1972
Silver, gilded, and polyester
Length 12 1/8 inches (30.8 cm)
Gift of the Friends of the Philadelphia Museum of Art
1973-94-7
Pl. 86

266. JUDY ONOFRIO

American, born 1939
Duck Art, 1989
Metal, wood, and synthetic stones
Diameter 4 inches (10.2 cm)
Gift of Helen Williams Drutt English in honor
of the artist
1994-183-2*

267. ALBERT PALEY

American, born 1944
Sectional Brooch, 1969
Sterling silver, gold, ivory, pearls, and labradorite
Width 10 inches (25.4 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1995-81-1
Pl. 88

268. RICHARD HOFFMAN REINHARDT

American, 1921-1998
Bracelet, 1979
Silver
Diameter 2 7/8 inches (7.3 cm)
Gift of Helen Williams Drutt English, in support of Collab:
The Group for Modern and Contemporary Design at the
Philadelphia Museum of Art, in honor of the birth of
Catherine Lindsay Green, granddaughter of Hazel Scott
and Richard Hoffman Reinhardt
1980-24-1
Pl. 89

269. RICHARD HOFFMAN REINHARDT

Concave Spiral, 1980
Silver
Diameter 3 1/4 inches (8.3 cm)
Gift of the University of the Arts, Philadelphia,
and Swan Gallery
1986-78-1

270. ERIC RUSSELL

American, born 1954
Gold Ring with Triangular "Watermelon"
Tourmaline, n.d.
Gold and tourmaline
Diameter 7/8 inch (2.2 cm)
Stella Kramrisch Collection
1994-148-646

271. WILLIAM SCHOLL

American, born 1948
Necklace, 1975
Silver and opals
Length 9 inches (22.9 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1993-79-3

272. HELEN SHIRK

American, born 1942
Bracelet, 1970
Silver
Diameter 4 inches (10.2 cm)
Gift of Helen Williams Drutt English in honor of
Stella Kramrisch
1995-142-1

273. HELEN SHIRK

Bracelet, 1992
Silver and titanium
Diameter 3 7/8 inches (9.8 cm)
Gift of Helen Williams Drutt English in honor of the artist
1994-183-1

274. OLAF SKOOGFORS

American, born Sweden, 1930-1975
Pendant, 1970
Silver, silver gilt, amethyst, tourmaline, and sodalite
Height 9 inches (22.9 cm)
Gift of the artist
1970-141-1
Pl. 92

275. OLAF SKOOGFORS

Pin Pendant, c. 1970
Sterling silver
1 3/4 x 1 3/4 inches (4.4 x 4.4 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1996-78-1

276. OLAF SKOOGFORS

Pin Pendant (The Sun), c. 1970
Gold
Diameter 1 1/2 inches (3.8 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1993-79-4

277. OLAF SKOOGFORS

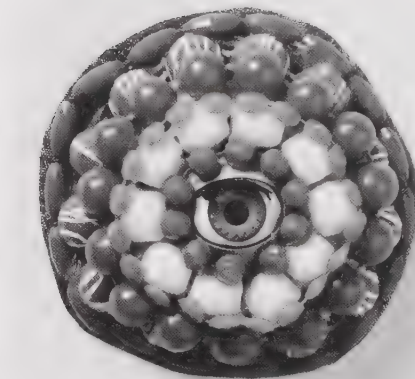
Brooch, c. 1972
Silver, gold-plated
Height 2 inches (5.1 cm)
Gift of Edna S. Beron
1990-122-1

278. OLAF SKOOGFORS

Brooch, 1975
Gold, silver, ivory, and pearl
Height 2 inches (5.1 cm)
Gift of Collab: The Group for Modern and
Contemporary Design at the Philadelphia
Museum of Art, and The Women's Committee
of the Philadelphia Museum of Art
1976-2-1
Pl. 93



266



280



283

279. WILLIAM SPRATLING

American, 1900–1967
Pin, n.d.
Silver and copper
Length 4½ inches (11.4 cm)
Gift of Anne d'Harnoncourt in honor of Sarah Carr
d'Harnoncourt
1998-164-3

280. VAUGHN STUBBS

American, born 1946
Keep an Eye on the Future, 1989
Fabric, beads, blinking doll's eye
Diameter 2¾ inches (7 cm)
Gift of Judith E. Stein
2001-203-1*

METAL

281. JONATHAN BONNER

American, born 1947
Open Ends, 1998
Copper
Height 40 inches (101.6 cm)
Gift of Dr. and Mrs. Joseph Chazan
1999-54-1

282. CHUNGGI CHOO

American, born Korea, 1938
Decanter, 1980
Copper, silver-plated
Height 7¾ inches (19.7 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1992-109-1
Pl. 84

283. VIRGINIA WIREMAN CURTIN

American, 1908–1985
Cigarette Box, 1949
Silver
Height 3 inches (7.6 cm)
Gift of the artist
1970-202-1*

284. WHARTON ESHERICK

American, 1887–1970
Fireplace Tools: Poker and Shovel, 1936–37
From the music room of the Curtis Bok House,
Gulph Mills, Pennsylvania
Red oak and wrought iron
Height (poker) 50 inches (127 cm);
(shovel) 29 inches (73.7 cm)
Gift of Rachel Bok Goldman
1991-103-1, 2

285. DORIS HALL

American, 1907–2001
Oval Shallow Bowl, 1950s or 1960s
Enamel on copper
Length 20 inches (50.8 cm)
Gift of the estate of Evelyn Feder
1994-15-1*

286. MICHAEL LACKTMAN

American, born 1938
Chalice, 1968
Sterling silver, agates, and ivory
Height 7 inches (17.8 cm)
Gift of Daniel Morris and Denis Gallion
1992-81-1

287. BRUCE METCALF

American, born 1949
Three Scenes from Real Life, 1977
Acrylic, silver, copper, and gold
Length 22 inches (55.9 cm)
Gift of Mr. and Mrs. Paul Ingersoll
1982-123-1*

288. LOUIS MUELLER

American, born 1943
Parker Brothers Sconce, 1995
Bronze, glass, and epoxy
Height 11 inches (27.9 cm)
Gift of Selma and Robert Schiffer
1995-145-1

289. ALBERT PALEY

American, born 1944
Plant Stand, 1982
Steel and glass
Height 52¾ inches (134 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1984-24-3
Pl. 87

290. JUNE SCHWARTZ

American, born 1918
Bowl Form, 1979
Copper
Diameter 8½ inches
Gift of Mrs. Robert L. McNeil, Jr.
1998-83-13

291. OLAF SKOOGFORS

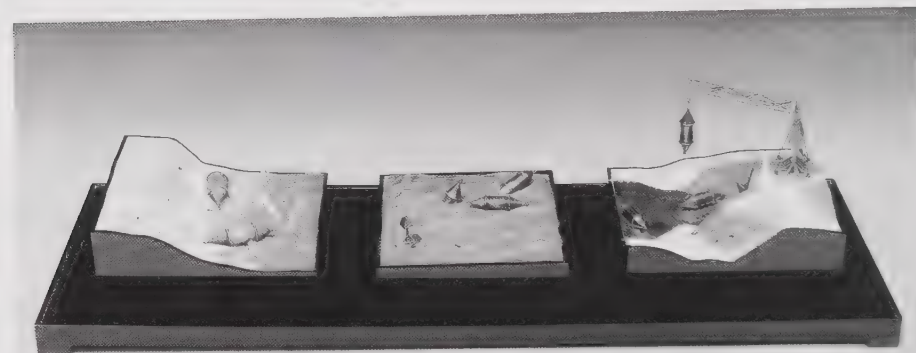
American, born Sweden, 1930–1975
Teapot, 1956
Silver and rosewood
Height 5 inches (12.7 cm)
Gift of Dr. Morton Beiler
1975-85-1

292. OLAF SKOOGFORS

Candelabrum, 1957
Silver
Height 6 inches (15.2 cm)
Gift of Judy Skoogfors
1986-102-1
Pl. 90



285



287

293. OLAF SKOOGFORS

Weeders Trophy, 1958
Silver
Height 9¾ inches (24.8 cm)
Gift of the Weeders Garden Club, Pennsylvania
1979-113-1

294. OLAF SKOOGFORS

Decanter, 1966
Silver and rosewood
Height 13¾ inches (34.9 cm)
Gift of the Friends of the Philadelphia Museum of Art
1968-2-1a, b
Pl. 91

WOOD

295. DAVID ELLSWORTH

American, born 1944
Vessel, 1989
Redwood burl
Height 16 inches (40.6 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1989-20-2
Pl. 94

296. RON KENT

American, born 1931
Bowl, n.d.
Norfolk Island pine
Diameter 15¾ inches (40 cm)
Gift of the artist and Helen Drutt: Philadelphia
2001-192-1

297. GYÖNGY LAKY

American, born Hungary, 1944
Evening, 1995
Sycamore
Height 21 inches (53.3 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1998-10-4
Pl. 95

298. MARK LINDQUIST

American, born 1949
Unsung Bowl #4, 1982
Spalted maple
Diameter 18 inches (45.7 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1982-70-1
Pl. 96

299. EDWARD MOULTHROP

American, born 1916
Figured Ellipsoid, c. 1980
Tulipwood
Height 12 inches (30.5 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1997-10-3
Pl. 97

300. PHILIP MOULTHROP

American, born 1947
Bowl, c. 1985
Ash-leaf maple
Diameter 10¼ inches (26 cm)
Gift of Mrs. Robert L. McNeil, Jr.
1997-10-2

301. PETER PIEROBON

American, born 1957
Wistful Words, 1993
Ebonized mahogany
Diameter 36 inches (91.4 cm)
Gift of an anonymous donor
1994-88-1*

302. JAMES PRESTINI

American, 1908-1993
Bowl #3, 1945
Mexican mahogany
Diameter 14⅝ inches (37.1 cm)
Gift of the artist
1979-167-6

303. JAMES PRESTINI

Bowl #65, 1945
Black walnut
Diameter 9¼ inches (23.5 cm)
Gift of the artist
1979-167-11

304. JAMES PRESTINI

Bowl #178, 1945
Mexican mahogany
Diameter 5⅞ inches (12.9 cm)
Gift of the artist
1979-167-2

305. JAMES PRESTINI

Bowl #35, 1946
Ebonized ash
Diameter 9⅞ inches (25.1 cm)
Gift of the artist
1979-167-9
Pl. 98

306. JAMES PRESTINI

Bowl #55, 1946
Cherry
Diameter 5⅞ inches (13.7 cm)
Gift of the artist
1979-167-3

307. JAMES PRESTINI

Bowl #107, 1947
Curly birch
Diameter 10⅞ inches (26.2 cm)
Gift of the artist
1979-167-12
Pl. 101



308. JAMES PRESTINI

Bowl #158, 1947
Mexican mahogany
Diameter 6½ inches (16.5 cm)
Gift of the artist
1979-167-4

309. JAMES PRESTINI

Bowl #24, 1949
Mexican mahogany
Diameter 11¾ inches (28.4 cm)
Gift of the artist
1979-167-10
Pl. 100

310. JAMES PRESTINI

Bowl #162, 1949
Cherry
Diameter 7¾ inches (18.3 cm)
Gift of the artist
1979-167-7

311. JAMES PRESTINI

Platter, 1949
Honduras mahogany
Diameter 12⅞ inches (31.6 cm)
Gift of the artist
1979-167-1

312. JAMES PRESTINI

Bowl #71, 1950
Ebonized poplar
Diameter 6⅜ inches (17.3 cm)
Gift of the artist
1979-167-5

313. JAMES PRESTINI

Bowl #92, 1950
Chestnut
Diameter 8⅝ inches (21.9 cm)
Gift of the artist
1979-167-8
Pl. 99

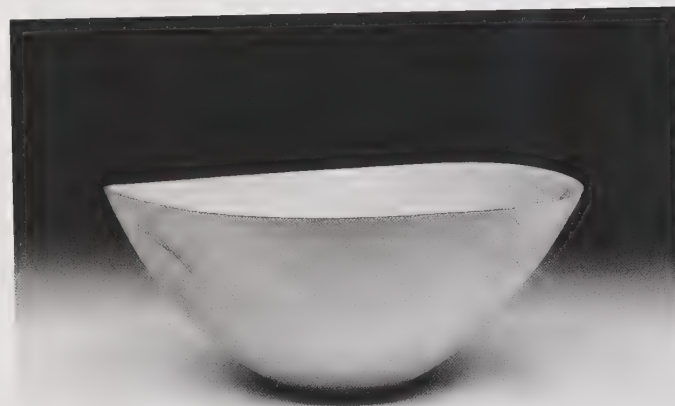
314. ROBERT STOCKSDALE

American, born 1913
Bowl, 1975
Indonesian boxwood
Diameter 8½ inches (20.6 cm)
Gift of Ellen Plotkin and Collab: The Group for
Modern and Contemporary Design at the
Philadelphia Museum of Art
1976-107-1*

315. ROBERT STOCKSDALE

Bowl, 1986
Philippine ebony
Diameter 10¾ inches (27.3 cm)
Gift of The Women's Committee of the Philadelphia
Museum of Art
1987-49-1
Pl. 102

* Reproduced in black and white







GENERAL SOURCES

Adlin, Jane. *Contemporary Ceramics: Selections from the Collection in the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art, 1998.

Albright, Thomas. *Art in the San Francisco Bay Area 1945–1980*. Berkeley: University of California Press, 1985.

Clark, Garth. *American Potters: The Work of Twenty Modern Masters*. New York: Watson-Guption Publications, 1981.

———, ed. *Ceramic Art: Comment and Review 1882–1977*. New York: E. P. Dutton, 1978.

———, ed. *Ceramic Echoes: Historical References in Contemporary Ceramics*. Kansas City, MO: Contemporary Art Society, 1983.

Colchester, Chloe. *The New Textiles: Trends and Traditions*. New York: Rizzoli, 1991.

Constantine, Mildred, and Jack Lenor Larsen. *The Art Fabric: Mainstream*. New York: Van Nostrand Reinhold, 1980.

———. *Beyond Craft: The Art of Fabric*. New York: Van Nostrand Reinhold, 1972.

Harris, Mary Emma. *The Arts at Black Mountain College*. Cambridge, MA: MIT Press, 1987.

Herman, Lloyd E. *Art That Works: Decorative Arts of the Eighties, Crafted in America*. Seattle: University of Washington Press, 1990.

Hiesinger, Kathryn B. *Design Since 1945*. Philadelphia: Philadelphia Museum of Art, 1983.

Hopkins, Henry. *Fifty West Coast Artists*. San Francisco: Chronicle Books, 1981.

In Praise of Hands: Contemporary Crafts of the World. Essay by Octavio Paz. Foreword by James S. Plaut. Greenwich, CT: New York Graphic Society with the World Crafts Council, 1974.

Jeffri, Joan. *The Craftsperson Speaks: Artists in Varied Media Discuss Their Crafts*. New York: Greenwood Press, 1992.

Kangas, Matthew. *Breaking Barriers: Recent American Craft*. New York: American Craft Museum, 1995.

Kangas, Matthew, et al. *Expressions in Wood: Masterworks from the Wornick Collection*. Oakland: Oakland Museum of California, 1996.

Lane, Peter. *Studio Ceramics*. Radnor, PA: Chilton Book Company, 1983.

SELECTED BIBLIOGRAPHY

Conway, Patricia. *Art for Everyday: The New Craft Movement*. New York: Clarkson Potter Publishers, 1990.

Cooke, Edward S., Jr. *New American Furniture: The Second Generation of Studio Furniture-makers*. Boston: Museum of Fine Arts, 1989.

Del Vecchio, Mark. *Postmodern Ceramics*. New York: Thames and Hudson, 2001.

Diamonstein, Barbaralee. *Handmade in America: Conversations with Fourteen Craftmasters*. New York: Harry N. Abrams, 1983.

Dissanayake, Ellen. *Homo Aestheticus: Where Art Comes From and Why*. New York: Free Press, 1992.

Dormer, Peter. *The New Furniture: Trends + Traditions*. New York: Thames and Hudson, 1987.

Druett English, Helen W., and Peter Dormer. *Jewelry of Our Time: Art, Ornament, and Obsession*. New York: Rizzoli, 1995.

Eidelberg, Martin, ed., *Design 1935–1965: What Modern Was*. Montreal: Musée des arts décoratifs de Montréal, 1991.

Hall, Julie. *Tradition and Change: The New American Craftsman*. New York: E. P. Dutton, 1977.

LeCoff, Albert B. *Lathe-Turned Objects: An International Exhibition*. Philadelphia: Wood Turning Center, 1988.

Leier, Ray, Jan Peters, and Kevin Wallace. *Baskets: Tradition and Beyond*. Madison, WI: Guild Publishing, 2000.

Levin, Elaine. *The History of American Ceramics: 1607 to the Present*. New York: Harry N. Abrams, 1988.

Lewin, Susan Grant. *One of a Kind: American Art Jewelry Today*. New York: Harry N. Abrams, 1994.

Littleton, Harvey. *Glassblowing: A Search for Form*. New York: Van Nostrand Reinhold, 1980.

Manhart, Marcia, and Tom Manhart, eds. *The Oloquent Object*. Tulsa, OK: Philbrook Museum of Art, 1987.

Meyer, Carolyn. *People Who Make Things*. New York: Athenaeum, 1975.

Nordness, Lee. *Objects: U.S.A.* New York: Viking Press, 1970.

Pearson, Katherine. *American Crafts: A Source Book for the Home*. New York: Stewart, Tabori and Chang, 1983.

Peterson, Susan. *Contemporary Ceramics*. New York: Watson-Guption Publications, 2000.

———. *Jun Kaneko*. Foreword by Arthur C. Danto. London: Laurence King, 2001.

Preu, Nancy, ed. *Defining Craft I: Collecting for the New Millennium*. New York: American Craft Museum, 2000.

Ramljak, Suzanne, et al. *Turning Wood into Art: The Jane and Arthur Mason Collection*. New York: Harry N. Abrams, 2000.

Randall, Judson, ed. *Enter the World of Lathe-Turned Objects*. York, PA: York Graphic Services for the Wood Turning Center, 1997.

Roszbach, Ed. *Baskets as Textile Art*. New York: Van Nostrand Reinhold, 1973.

———. *The Nature of Basketry*. West Chester, PA: Schiffer Publications, 1986.

———. *The New Basketry*. New York: Van Nostrand Reinhold, 1976.

Sewell, Darrel, Ivy L. Barsky, and Kelly Leigh Mitchell. *Contemporary American Crafts*. Philadelphia Museum of Art Bulletin 87, nos. 371–72. Philadelphia: Philadelphia Museum of Art, 1991.

Smith, Paul J., ed. *Objects for Use: Handmade by Design*. New York: Harry N. Abrams in association with the American Craft Museum, 2001.

Smith, Paul J., and Edward Lucie-Smith. *Craft Today: Poetry of the Physical*. New York: American Craft Museum, 1986.

Stimpson, Miriam. *Modern Furniture Classics*. New York: Whitney Library of Design, 1987.

Stone, Michael A. *Contemporary American Woodworkers*. Salt Lake City: Gibbs M. Smith, 1986.

Trilling, James. *The Language of Ornament*. London: Thames and Hudson, 2001.

Wechsler, Susan. *Low-Fire Ceramics*. New York: Watson-Guption, 1981.

ARTISTS

Aichele, K. Porter. *Wharton Esherick: An American Artist-Craftsman*. Paoli, PA: Wharton Esherick Museum, 1977.

Arneson, Robert. *Robert Arneson: Self-Reflections*. Exhibition organized by Gary Garrels and Janet Bishop; essays by Jonathan Fineberg. San Francisco: San Francisco Museum of Modern Art, 1997.

Benezra, Neal. *Robert Arneson: A Retrospective*. Des Moines, IA: Des Moines Art Center, 1986.

Chihuly, Dale. *Chihuly Baskets*. Seattle: Portland Press, 1994.

Claire Zeisler. *A Retrospective*. Chicago: Art Institute of Chicago, 1979.

Clark, Garth. *Gilded Vessel: The Lustrous Life and Art of Beatrice Wood*. Madison, WI: Guild Publications, 2001.

Danto, Arthur C. *The Art of John Cederquist: Reality of Illusion*. Oakland: Oakland Museum of California, 1997.

David Gilhooly. Foreword by Kenneth Baker. Davis, CA: John Natsoulas Press, 1992.

Form and Fire: Natzler Ceramics, 1939–1972. Washington, DC: Smithsonian Institution Press, 1973.

Hicks, Sheila. *Soft World*. Tokyo: Matsuya Ginza Gallery, 1990.

Hobbs, Robert. *Mark Lindquist: Revolutions in Wood*. Seattle: University of Washington Press, 1995.

John McQueen. *The Language of Containment*. Essays by Vicki Halper and Ed Roszbach. Washington, DC: Renwick Gallery, National Museum of American Art, Smithsonian Institution, 1991.

Johnson, Linda L. *Howard Ben Tré: Contemporary Sculpture*. Washington, DC: The Phillips Collection, 1989.

Kardon, Janet. *Gertrud and Otto Natzler: Collaboration/Solitude*. New York: American Craft Museum, 1993.

Kastner, Carolyn, ed. Bob Stocksdale. *Eighty-eight Turnings: From the Collection of Forrest L. Merrill*. San Francisco: Museum of Craft and Folk Art, 2001.

Kaufmann, Edgar, Jr. *Prestini's Art in Wood*. New York: Pocahontas Press, 1950.

Ken Price. Houston: Menil Collection, Houston Fine Art Press, 1992.

Krenov, James. *The Impractical Cabinetmaker*. New York: Van Nostrand Reinhold, 1979.

Leach, Mark Richard, and Barbara J. Bloemink. *Michael Lucero: Sculpture 1976–1995*. New York: Hudson Hills Press, 1996.

Lévi-Strauss, Monique. *Sheila Hicks*. New York: Van Nostrand Reinhold, 1974.

Maloof, Sam. *Sam Maloof: Woodworker*. New York: Kodansha International, 1983.

Mangan, Kathleen Nugent, ed. *Lenore Tawney: A Retrospective*. New York: Rizzoli, 1990.

Marshall, Richard, and Suzanne Foley. *Ceramic Sculpture: Six Artists: Peter Voulkos, John Mason, Kenneth Price, Robert Arneson, David Gilhooly, Richard Shaw*. New York: Whitney Museum of Art in association with University of Washington Press, 1981.

Nakashima, George. *The Soul of a Tree: A Woodworker's Reflections*. New York: Kodansha International, 1981.

Naumann, Francis M., ed. *Beatrice Wood: A Centennial Tribute*. New York: American Craft Museum, 1997.

Ostergard, Derek E. *George Nakashima: Full Circle*. New York: Weidenfeld and Nicolson, 1989.

Ron Nagle. *A Survey Exhibition 1958–1993*. Oakland, CA: Mills College Art Gallery, 1993.

Rowe, Ann Pollard, and Rebecca A. T. Stevens. *Ed Roszbach: Forty Years of Exploration and Innovation in Fiber Art*. Asheville, NC: Lark Books, 1990.

Rudolf Staffel. *Searching for Light; Ceramics, 1936–1996*. Helsinki, Finland: Museum of Applied Arts, 1996.

Slivka, Rose. *Peter Voulkos: A Dialogue with Clay*. New York: New York Graphic Society, 1978.

Slivka, Rose, and Karen Tsujimoto. *The Art of Peter Voulkos*. Tokyo: Kodansha International in collaboration with the Oakland Museum, 1995.

Tarragin, Davira S., Edward S. Cooke, Jr., and Joseph Giovanni. *Furniture by Wendell Castle*. New York: Hudson Hills Press, 1989.

Toshiko Takaezu. *Four Decades*. Montclair, NJ: Montclair Art Museum, 1990.

Turner, Robert. *Wayne Higby*. New York: Helen Drutt Gallery, 1990.

Wood, Beatrice. *I Shock Myself: The Autobiography of Beatrice Wood*. Edited by Lindsay Smith. San Francisco: Chronicle Books, 1988.

A
Albers, Josef, 66, 78
Archipenko, Alexander, 95, 97
Arneson, Robert, 19, 25, 30–31, 42, 46, 56, 164
Arntz, Michael, 164

B
Bean, Bennett, 13, 24, 32, 164
Bennett, James, 181
Ben Tré, Howard, 122–23, 178
Binkley, Joan Fraerman, 181
Bobrowicz, Yvonne Pacanovsky, 20, 172
Bonner, Jonathan, 183
Bonovitz, Jill, 164
Bott, Thomas John, Jr., 16
Brady, Robert, 172
Brancusi, Constantine, 46
Brandt, Betsy, 164
Burns, Mark, 164

C
Cabat, Rose, 164

D
Duchamp, Marcel, 30, 70
Duckworth, Ruth, 19, 38–39, 165

E
Eaton, Terry, 178
Ellsworth, David, 150–51, 184
Esherick, Wharton, 20, 21, 106–9, 176, 183

F
Filan, Wayne, 178
Frank, Mary, 165
Freund, Elsa, 181
Frey, Viola, 25, 40–41, 46, 165

G
Gallé, Emile, 16
Gallucci, Raymond, 19, 165
Gentile, Thomas, 181
Gilhooly, David, 25, 30, 42, 166
Glancy, Michael, 178
Groff, June, 19, 172–73
Grotell, Maija, 34, 62

K
Kandinsky, Wassily, 87
Kaneko, Jun, 45, 166
Karnes, Karen, 166
Kent, Ron, 184
Klein, Alice, 181
Knauss, Lewis, 77, 82, 174
Koopman, Rena, 181
Kottler, Howard, 46
Krenov, James, 110–11, 177

L
Labino, Dominick, 19, 126, 127, 179
Lacktman, Michael, 183
Laky, Gyöngy, 149, 152–53, 184
Landis, Richard, 83, 174
Larimore, Jack, 177
Leach, Bernard, 66
Lechtzin, Stanley, 23, 140–41, 182
Liebes, Dorothy, 174
Lindquist, Mark, 154, 184
Lipofsky, Marvin, 127, 179
Littleton, Harvey, 12, 124, 126, 127–28, 179–80
Look, Dona, 174

INDEX OF ARTISTS

M
Callas, Peter, 164
Carpenter, Syd, 165
Castle, Wendell, 20, 23, 100–103, 175–76
Cederquist, John, 99, 104–5, 176
Chihuly, Dale, 5, 14–15, 124–25, 127, 133, 178
Choo, Chungchi, 10–11, 136–37, 183
Christensen, Hans, 145
Colette, 181
Conover, Claude, 165
Cope, Louise Todd, 20, 172
Corcoran, Annette, 165
Cornell, Joseph, 138
Curtin, Virginia Wireman, 183
Cushing, Val, 165

D
Dailey, Dan, 178
Daley, William, 20, 33, 165
Dalí, Salvador, 40
Dane, Robert, 178
de Kooning, William, 66
Delaunay, Sonia, 87
DeVore, Richard, 29, 34–37, 165
Dexter, William, 178
Dreisbach, Fritz, 178

H
Halem, Henry, 179
Hall, Doris, 183
Hallman, H. Theodore, Jr., 20, 173
Hamada, Shoji, 62, 66
Harper, William, 135, 138–39, 181
Herman, Nancy, 173
Hicks, Sheila, 22–23, 25, 78–81, 94, 95, 173
Higby, Wayne, 43–44, 166
Hoadley, Thomas A., 166
Hofmann, Hans, 19, 58
Hokusai, Katsushika, 104
Holsenbeck, Bryant, 173
Hudson, Robert, 56

I
Itter, Diane, 173

J
Jackson, Daniel, 20, 177
Jackson, Mary, 173
Jahn, Roland, 19, 179
Johnson, George, 166

L
Lucero, Michael, 46–47, 166
Lukens, Glen, 70

M
Maberry, Phillip, 166
MacKenzie, Warren, 166–67
Makins, James, 167
Malevich, Kasimir, 87
Malmsten, Carl, 110
Maloor, Sam, 12, 112–13, 177
Man Ray, 70
Marquis, Richard, 24, 27, 129, 180
Martin, Agnes, 95
Martinez, Maria, 167
Martz, Karl, 167
Maruyama, Wendy, 114–15, 177
McKie, Judy Kensley, 25, 116, 162–63, 177
McMaugh, Carol Newhard, 174
McQueen, John, 84–86, 174
Merkel-Hess, Mary, 174
Metcalf, Bruce, 183
Mikolas, Karel, 19, 180
Miró, Joan, 97
Moholy-Nagy, László, 97, 156
Morandi, Giorgio, 48

Morris, William, 180
Moulthrop, Edward, 155, 184
Moulthrop, Philip, 184
Mueller, Louis, 183

N

Nagle, Ron, 48, 54, 56, 129, 167
Nakashima, George, 117–19, 177
Natzler, Gertrud, 2–3, 19, 49–51, 70, 167–68
Natzler, Otto, 2–3, 19, 49–51, 70, 167–68

O

Ohr, George, 168
Olszewski, Michael, 87, 174
Onofrio, Judy, 182

P

Paley, Albert, 142–43, 182, 183
Parry, William, 52–53, 168
Patti, Tom, 130–31, 180
Philbrick, Timothy, 177
Picabia, Francis, 70
Picasso, Pablo, 30, 97
Pierobon, Peter, 184
Prestini, James, 8, 156–59, 184–85
Price, Kenneth, 48, 54–55, 66, 129, 168

R

Reinhardt, Richard Hoffman, 144, 182
Reitz, Donald L., 168
Robinson, Gladys Lloyd, 168
Roche, Kevin, 78
Rossbach, Ed, 88–89, 152, 174–75
Rothko, Mark, 40, 87
Rothstein, Scott, 175
Russell, Eric, 182

S

Saarinen, Eero, 78
Sauer, Jane, 175
Scarpa, Carlo, 129
Schaechter, Judith, 132, 180
Scheier, Edwin, 168
Scheier, Mary, 168
Schira, Cynthia, 90–91, 175
Schoen, Eugene, 18, 19
Scholl, William, 182
Schwartz, June, 184
Scott, Elizabeth Talford, 92
Scott, Joyce, 23, 92–93, 175
Sekimachi, Kay, 160
Shaner, David, 168
Shaw, Richard, 23, 46, 56, 168
Shirayamadani, Kataro, 16, 17
Shirk, Helen, 182
Sieminski, Rob, 169

Simpson, Buster, 133
Skoogfors, Olaf, 19, 144, 145–47, 182, 183–84
Soldner, Paul, 57, 66, 169
Solon, Marc-Louis-Emmanuel, 16
Spratling, William, 183
Staffel, Rudolf, 12, 19, 58–61, 68, 169–70
Stankard, Paul, 180
Stearns, Thomas, 94, 175
Stewart, Lizbeth, 170
Stocksdale, Robert, 160–61, 185
Stubbs, Vaughn, 183

T

Takaezu, Toshiko, 62–63, 170–71
Tawney, Lenore, 78, 94, 95, 175
Tobin, Steve, 180
Turner, Robert, 64–65, 171
Tworkov, Jack, 66

V

Vaga, Perino del, 16
van Gogh, Vincent, 30
Vavrek, Kenneth, 171
Voukos, Peter, 48, 54, 57, 66–67, 129, 171

W

Warashina, Patty, 46
Ward, Evelyn Svec, 96, 175
Westphal, Katherine, 175
Whitley, Robert, 177
Willson, Robert, 180
Winokur, Paula, 19, 68, 171
Winokur, Robert, 68–69, 171
Wood, Beatrice, 12, 70–72, 171–72
Woodman, Betty, 73–75, 172
Wyman, William, 172

Y

Yanagi, Soetsu, 66

Z

Zeisler, Claire, 78, 94, 95, 97, 175
Zynsky, Toots (Mary Ann), 121, 133, 180

SUZANNE RAMLJAK, writer, art historian, and curator, is editor of *Metalsmith* magazine. She was previously curator of exhibitions at the American Federation of Arts, editor of *Sculpture* magazine and *Glass* magazine, and associate editor of *American Ceramics* magazine. Ramljak has contributed to numerous catalogues and publications, including *One of a Kind: American Art Jewelry Today* and *Turning Wood into Art: The Jane and Arthur Mason Collection*. She has lectured widely on twentieth-century art and served as guest curator for several exhibitions, including *Seductive Matter* and *Elie Nadelman: Classical Folk*.

DARREL SEWELL is the Robert L. McNeil, Jr., Curator of American Art at the Philadelphia Museum of Art.

PHILADELPHIA MUSEUM OF ART
2525 Pennsylvania Avenue
Philadelphia, Pennsylvania 19130
www.philamuseum.org

Jacket design by Eileen Boxer, Boxer Design

Jacket front: Rudolf Staffel, *Bowl*, 1969 (pl. 25)

Jacket back: James Prestini, *Bowl #107* (detail), 1947 (pl. 101)

Printed in Belgium

ISBN 0-87633-161-4

2002. 192 pages; 122 color reproductions;

58 black-and-white reproductions

